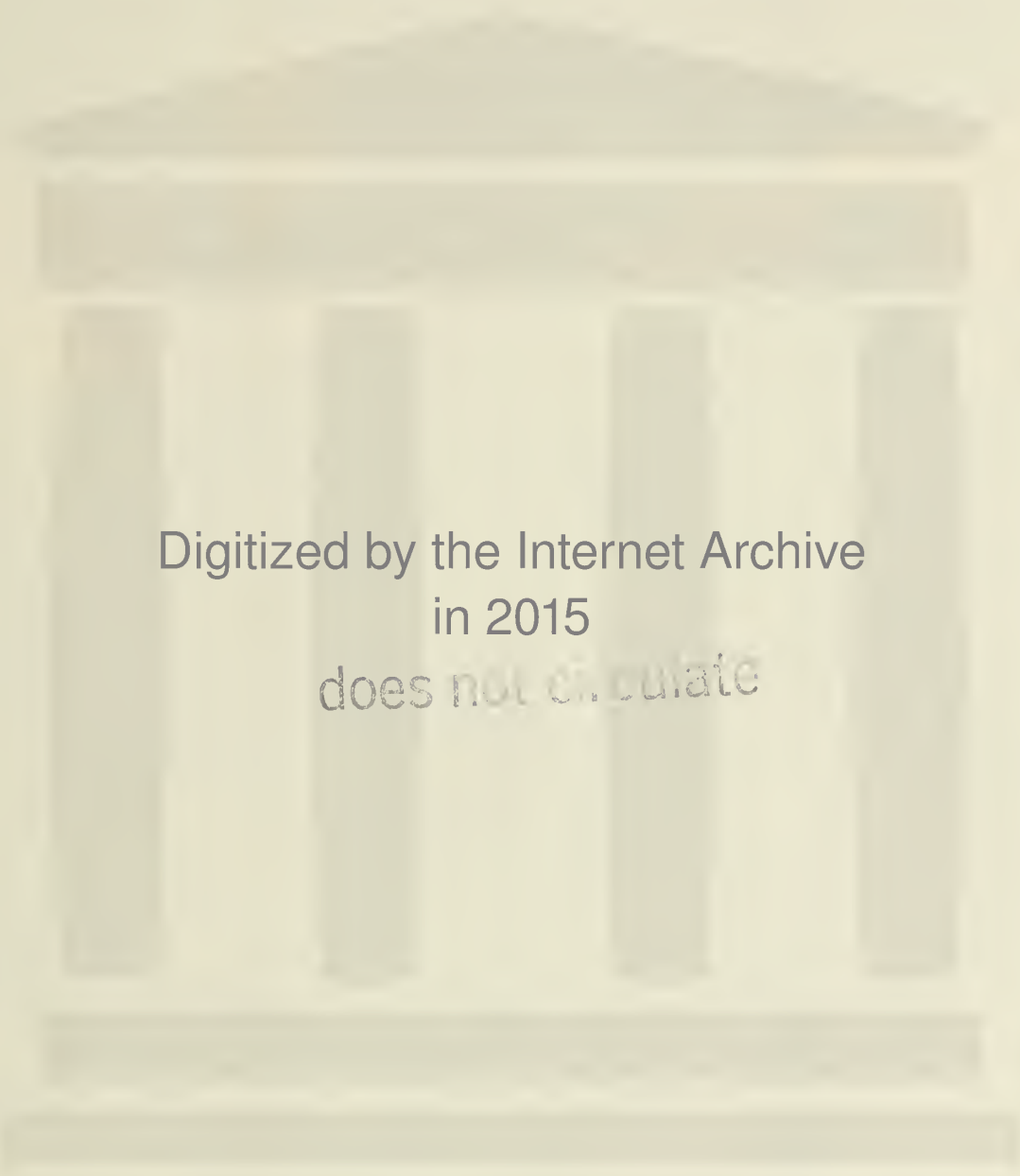




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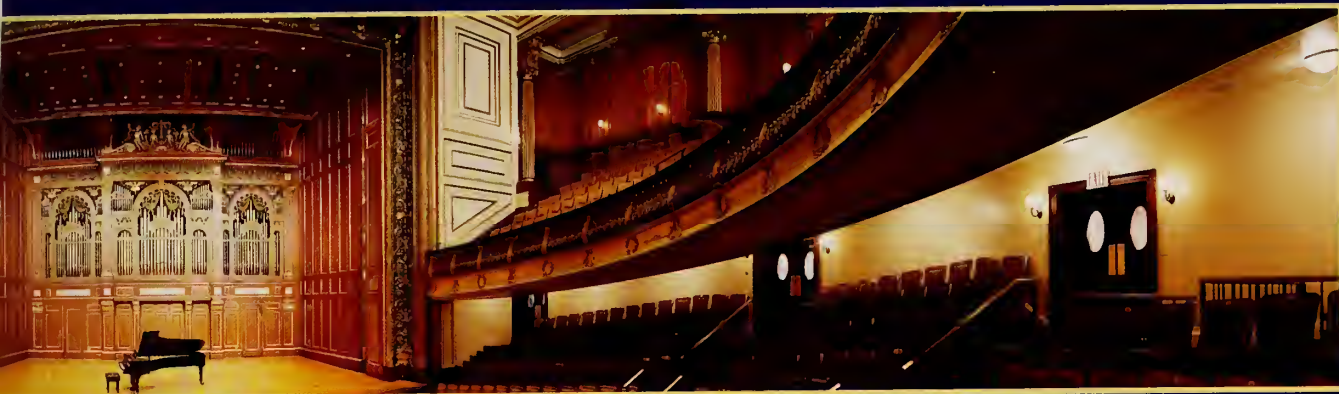


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NEW ENGLAND



CONSERVATORY OF MUSIC

BOSTON, MASSACHUSETTS

*The guiding principle,  
in all of our educational work,  
is to encourage each student ...*



Violinist Carolin Anne Widmann '99 A.D., winner of the 1998 International Yehudi Menuhin Competition's Special President's Prize, was invited by Mr. Menuhin to perform with him in Europe.



NEC faculty and alumni make up 40 percent of the Boston Symphony Orchestra.

*... as a musician, to his or  
her highest artistic goal;*

*... as a member of a  
community of artists,  
teachers, and scholars;*

NEC Symphony and Chorus join forces to premiere Malcolm Peyton's *Apostroph*, conducted by Tamara Brooks.



Composer Lei Liang '96, '98 M.M. was selected to enter the prestigious Harvard Junior Fellows program.



*... and as an individual  
with a unique set of skills,  
talents, interests,  
and potential.*



# INDIVIDUAL EXCELLENCE FOSTERED IN A COMMUNITY OF ENDEAVOR

*To succeed, a musician not only needs something to say—a dream—and the means to say it—a technique—but also needs to persuade an audience to listen.* Music is a collaboration—between

composer and performer; among the performers who work together in its realization; among those performers and their teachers; and, most importantly, among the performers and their listeners. ♪ At

NEC, your intensely personal statement will be shaped through one-to-one, hand-to-hand, mind-to-mind, heart-to-heart involvement with studio teachers, enhanced in classrooms and ensemble work, and supported by a vast, diverse community of students, faculty, and alumni to challenge and inspire you. As

performers, teachers, scholars, and listeners, in studios, classes, rehearsals, and concert halls, our lives at NEC are made up of thousands of shared moments of learning, struggling, achieving, reflecting, and growing.



**With Symphony Hall across the street, there are plenty of opportunities to hear the Boston Symphony Orchestra and the world's great soloists—and it's likely your teacher will be on that stage.**

# THOUSANDS OF SHARED MOMENTS



Conductor Benjamin Zander shares his birthday—and his passion for Mahler—with the NEC Honors Orchestra, Provost Alan Fletcher, and a satisfied Jordan Hall audience.



During a get-together rehearsal, NEC orchestra players meet their young penpals from an NEC Learning Through Music partnership school.



Dave Douglas '83 is the 1999 New York Jazz Awards' top composer, trumpeter, innovator/explorer, and musician of the year. On a visit to NEC, he shares his career insights and music.

Countertenor Thomas Mark Fallon '81 returns to NEC to reprise his student role as Oberon, in an NEC Opera Theater production of Britten's *Midsummer Night's Dream*.



Visiting artist Maria Schneider brings her poll-topping music and band leadership to the NEC Jazz Orchestra.









NEC students are entitled to unlimited free visits to Boston's magnificent Museum of Fine Arts.



NEC is within short walking distance of Boston's beautiful Esplanade along the Charles River, with running, biking, and rollerblading trails. Here the Boston Pops are shown in performance at the Esplanade's Hatch Shell.



NEC is a central milestone in Boston's "Avenue of the Arts," extending from Symphony Hall to the Museum of Fine Arts.



# BOSTON: AMERICA'S CAPITAL FOR MUSIC AND HIGHER EDUCATION

*"It's great to be a student in Boston!"* says a voice major. *"It's more approachable than New York, with just as much going on."* *"There's so much music,"* says a sophomore. *"You're right across the street from Symphony Hall, and there are ensembles all around town."* New England

Conservatory, its students, and graduates play crucial roles in Boston's musical community. They have helped create dozens of the city's musical ensembles, including Emmanuel Music, the Boston Philharmonic, Collage New Music, Dinosaur Annex, the Boston Museum Trio, Boston Musica Viva, the Auros Group for New Music, Composers in Red Sneakers, the Boston Ballet Orchestra, and the Klezmer Conservatory Band.

♩ But beyond music, Boston is an ideal place to be a student. Harvard, MIT, Wellesley, and Brandeis are among more than 50 colleges and universities in Greater Boston. In addition to a formal double-degree program offered in collaboration with Tufts University, NEC students benefit from contacts with dozens of neighboring colleges and universities. ♪ It's easy to get involved with the vibrant youth culture of this city, taking part in lectures, concerts, sports, tours, and social events. Our neighbors include the Huntington Theatre, Museum of Fine Arts, and Isabella Stewart Gardner Museum, whose nationally respected young artist series regularly features NEC performers. Boston is also a city rich in neighborhoods; each has a special character to be explored, to add to your artistic influences.



NEC students, faculty, and graduates frequently appear on the Gardner Museum's prestigious concert series.





# NURTURING THE INDIVIDUAL ARTIST

Your studio teacher will guide you, paying close attention not only to what your instrument demands, but to what you need to understand about yourself and your world. You will be exposed to a discipline and repertory that will enrich your life, and you will find a wealth of courses covering every aspect of music as both an art and a career. Your teacher will challenge you, support you, inspire you, and help you to reach your highest artistic goals. § *"Our teachers are engrossed in the musical life,"* says a diploma student. *"It's not just their name and reputation, but the experience they impart that makes the difference."* NEC faculty play in the Boston Symphony Orchestra (where faculty and alumni make up 40 percent of the orchestra, including concertmaster Malcolm Lowe and nine other principals) or have solo and ensemble careers that take them around the globe. They live in the real world of music making. *"NEC teachers have had major careers or are still actively performing,"* says a recent graduate. *"You can match to the kind of teacher you can relate to."* Even after their students graduate, NEC teachers remain committed.

Patricia Zander teaches piano and chamber music at NEC. She has performed and taught in the U.S., Europe, Japan, China, and Korea. A student of Nadia Boulanger and Leonard Shure, she has recorded most recently with cellist Yo-Yo Ma.



PATRICIA ZANDER

## "COMMUNICATE WITH PASSION AND UNDERSTANDING"

*How would you define individuality?* To me, it is the sum of gifts and abilities that are developed as fully as possible. INDIVIDUALITY IS MANIFESTED IN THE MUSICIAN WHO HAS TAKEN FULL ADVANTAGE OF AS MANY OPPORTUNITIES TO GROW AS ARE AVAILABLE. The way to distinguish oneself as a performer is to take a piece of music and to explore it as fully, as seriously, as imaginatively as possible, and to wrestle continuously with how to communicate those values and ideas which emerge. Individuality is also demonstrated in the choice of repertoire. Pianists have so much to choose from, and exploring this vast literature is an essential undertaking. I ask all my students to branch out and add to their sense of individuality by creating a self-portrait through repertoire. *But audiences seem to want to hear what is most familiar—Beethoven, Chopin...* Beethoven and Chopin by all means! But as performers, we must not accept the supposed limitations of our audiences—we must educate them! If the performer communicates with passion and understanding, audiences will tend to be more adventurous, to enjoy expecting the unexpected.

*"My teacher has called me from a tour of Europe when I needed help,"* the alumnus adds. § Your studio will be the most enduring relationship of your NEC education. You will have weekly hour-long studio lessons, one-on-one, with a master artist-teacher. You get to know each other well. Conversations will range from technique to repertory, rehearsals,



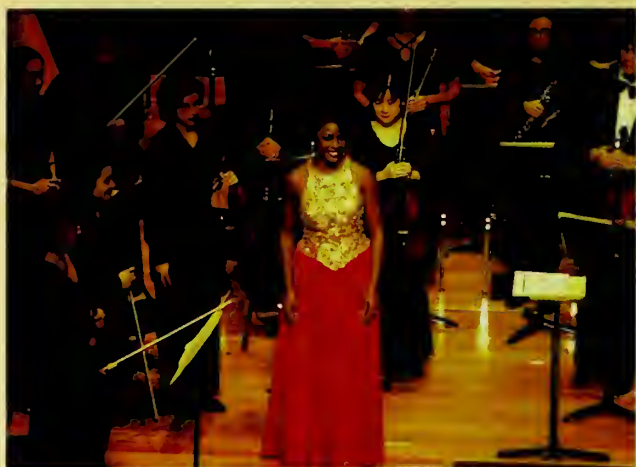
**Keith Phares, 1998 National Metropolitan Opera Auditions Winner**

career opportunities, emotion and feeling, literature and art, commitment, responsibility, and mutual interests ranging from poetry to baseball. § What sets NEC apart is the dynamic mix of influences among our faculty. *"There is such variety,"* says a contemporary improvisation student. *"Teachers are so open-minded and tolerant of other aesthetics."* § NEC faculty are internationally celebrated and distinguished as performers, teachers, and scholars. Awards and honors include the Rome Prize, the Pulitzer Prize, Emmy Awards, Grammy Awards, Rockefeller Foundation Grants, the Presidential Certificate for Excellence in

Teaching, Naumburg Awards, NEA and NEH grants, Guggenheim Fellowships, Fulbright Grants, Ford Foundation Grants, the Avery Fisher Prize, Fellowships in the American Academy of Arts and Sciences, Young Concert Artist Awards, Bunting Fellowships, and Koussevitzky and Fromm Foundation Commissions, among many others.

*"Without a doubt, my most thorough training was in Boston with John Moriarty, hands down. By the time I got to Houston, I had really fantastic tools to work with and a frame of reference."*

—DENYCE GRAVES '88 DP,  
THE METROPOLITAN OPERA'S  
CARMEN OF CHOICE





*"Her playing and perfect technique spread a magical perfume that works on our imagination and on our fantasy,"* an Israeli music critic recently wrote about student Jong-Gyung Park, winner of the bronze medal in the 1998 Rubinstein Competition.



Grammy winner Cecil McBee teaches jazz bass. He is a veteran of the Paul Winter, Charles Lloyd, and Pharoah Sanders bands and has performed in many all-star jazz combos. He is working on a book on string bass improvisation.

## "BECOME AN ARTIST FIRST"

*What does it mean today to be a classical flutist?* Each day it becomes more obvious that WE ARE ALL PART OF A GLOBAL MUSICAL VILLAGE WHERE SOUNDS AND CULTURES CONSTANTLY COLLIDE. The classical tradition is central to my flute playing, of course, but I'm also aware that it forms only a part of a huge musical description of life on this planet, a description made in many different languages and styles. *How can a conservatory prepare us for the global musical village?* In the 17th century, the only music played was contemporary music. Today we try to comprehend all the centuries and their approaches, including folk and non-Western traditions. This would take ten lifetimes. NEC is unique in bringing together the best students and teachers from many traditions. It was the first conservatory to offer a degree in jazz. My students can learn an enormous amount from listening to George Russell or Ran Blake. Ultimately you have to lock the door and practice, but you can't shut the door on the music around you. Listen to it. That's how you grow.

*Even if those other influences aren't going to benefit you immediately in the marketplace?* You can't know that for certain, and anyway we're talking about the process of artistic enlightenment. I want to be part of a school that recognizes that process and supports it. If your school thinks success is produced by professional contacts and formulas, you'll never grow as an artist, and that is what you must do above all during these precious years. Become an artist first. Then you can really test your possibilities.



PAULA ROBISON

Faculty flutist Paula Robison soloed under Leonard Bernstein at age 20 and is a founding member of the Chamber Music Society of Lincoln Center. But she didn't stop there—collaboration with the NYChôroBand puts her flute in the middle of a Brazilian stew that has brought a completely new flavor to her art.



# MAKING MUSIC TOGETHER

*"Our lives at NEC are made up of thousands of shared moments—learning, struggling, achieving, reflecting, and growing. Together, we come to a deeper understanding of why and how so many of us find a lifetime of satisfaction in music making,"* says NEC Provost and composer Alan Fletcher. ¶ NEC is a community where performers, theorists, historians, music educators, and composers work inseparably and



**Former NEC president—and jazz program founder—Gunther Schuller returns to lead the NEC Jazz Orchestra in performances of his rare big band transcriptions.**

collaboratively. Students receive thorough grounding in concepts of musical style, technical vocabulary, and the skills of musicianship—rudiments, sight-singing, ear training, writing, and analysis. Adding to these studies an emphasis on improvisation and a breadth of offerings in the liberal arts, we seek to educate the whole musician and provide the foundation for a lifetime of learning through collaboration, rather than in isolation. ¶

The vast and diverse community of artists, teachers, and scholars you will join at NEC forms a musical network that spans the

world, brings extraordinary richness to our daily work in Boston, and enhances the careers of our graduates. With students from virtually every state in the U.S. and 34 countries, you will work among musicians with all sorts of backgrounds, tastes, and expectations. Our students and faculty share an intense feeling for music, but each approaches it and sees it in a different way. In addition to ethnic and musical diversity, our community celebrates diversity in race, color, gender, sexual orientation, age, physical ability, and religious belief.



**NEC students join colleagues from other local universities for Balinese gamelan performances.**





With a collegiate student body of 820, you will get to know almost everyone, usually through playing together. *"There's a wonderful warmth in the students here,"* says a transfer student. § *"Your time at NEC is going to be spent doing what you want to do*



**Young opera stars of tomorrow reach into NEC's history for the world stage premiere of *The Padrone*, written by one of the Conservatory's first directors, George W. Chadwick, in 1912.**

*most, practicing and learning music,"* says a graduate student. Much of your education will take place in ensembles. Large or small ensembles and chamber music are at the core of our instrumental program, with 50 or more groups learning and performing masterworks of the repertory. With three classical orchestras, two jazz orchestras, and a chamber orchestra; two wind ensembles; and orchestral repertory courses taught by BSO faculty, we offer each student an opportunity to draw together individual artistry and musical discipline. For vocalists, training in art song, opera, and the traditions of jazz and improvisation is enhanced by opportunities to work in small and large choral ensembles and on major works with orchestra.

Graduate students may audition for the NEC Opera Theater, one of America's most successful opera training programs, which stages full-dress operas in which NEC students play all the roles, from leads to chorus. § Instrumentalists, singers, composers, historians, theorists, jazz and improvisation majors—everyone takes part in the collaborative performing experience, throughout the year. Each March, the entire school comes together in a week-long festival

**Richard Hoenich conducts a festival performance by NEC orchestra players.**







### *Classical gigging around town:*

Pianist Rachel Jiménez '96 DP, '98 G.D. has made herself a valued performer around Boston. One engagement was a two-piano version of Stravinsky's *Rite of Spring* with Ruth Birnberg Dance. Birnberg had choreographed the work the previous year working with Rachel's teacher, Stephen Drury.

organized around a common theme. Recent festivals have included the music of Latin America, the music of Brahms and Schubert, 20th-century American music, in-depth studies with composers-in-residence John Cage and Gyorgy Ligeti, and Improvisation. ¶ At NEC, new music and new ways of looking at music are a driving force. You will have many opportunities to work with living composers and participate in first performances of their music. Recent visiting composers include Michael Colgrass, Osvaldo Golijov, Leon Kirchner, William Kraft, Thea Musgrave, Christopher Rouse, Gunther Schuller, Ralph Shapey, and John Zorn. ¶ Counting recitals, NEC presents more than 600 public concerts each year—free of charge. The Conservatory is one of Boston's major music centers, and its offerings, reviewed often in the *Boston Globe*, attract audiences from all over New England. Off campus, students perform with local orchestras, chamber ensembles, contemporary ensembles, and in sacred music programs throughout Greater Boston.





# EXPLORING INDIVIDUAL SKILLS AND TALENTS

*"You have to know about life, the world, and the arts—what made the culture what it is,"* a vocalist says. *"Your understanding has to be comprehensive to be a good musician."* NEC offers

many opportunities to gain a broad, well-rounded background in the liberal arts.

Our liberal arts faculty, educated at institutions ranging from Harvard and Yale to Oxford and the Université de Paris, to the Fletcher School of Law and Diplomacy and the Academy of Fine Arts in Florence, bring a world of expertise to such courses as *Critical Reading and Writing, Creative Writing, German, French, Italian, Shakespeare, Cultural History of India, Ethics, Religious Traditions of the World, Film Studies, Visual Arts Studio, Social Psychology, Astronomy and Cosmology, and Ecology*, just to name a few.



More than just notes and clefs. The Spaulding Library's 120,000 volumes are a source of written knowledge in every aspect of music.

## "IT'S A TOTAL ENGAGEMENT"



LEI LIANG

As composer Lei Liang '96, '98 M.M. prepared for graduation, he had already begun attending the lunchroom conversations that are at the heart of Harvard's prestigious Junior Fellows program. Liang, who came to NEC with a keenly intellectual bent, is one of the few composers ever to be accepted into this program. *"My experience at NEC has been that I have been supported not only by the composition department but really by all different departments—it's a total engagement in this entire institution. I like the phrase that Krishnamurti says: 'Truth is a pathless land.' I have to find my own way, because there is so much that I want to do."*



Eyes on the score, ears in overdrive. Students read with well-tuned ears in the Firestone Library of recordings.



*NEC offers students innovative liberal arts courses that take into account musicians' needs. The core curriculum develops abilities in reading, writing, and critical thinking.*

—SANDRA JOSHEL, LIBERAL ARTS

In addition to on-campus courses, NEC offers cross-registration with Simmons College and Northeastern and Tufts universities. If you choose to devote considerable attention to the liberal arts, we offer the five-year, dual B.A./B.M. program with Tufts.





# YOUR CAREER STARTS HERE

The faculty's experience in performing, writing, conducting, teaching, and analyzing music comes in every lesson. Your teacher's experience, combined with that of 225 other faculty members and thousands of graduates, provide a vast career resource covering every part of the music world. *"Before I came here, I didn't know the paths to a music career,"* says a clarinetist. *"Now I'm set up to take part in a summer festival."* At Tanglewood, Aspen, Marlboro, Yellow Barn, and Banff, as well as in programs run by such institutions as the New World Symphony and the Ohio Light and Central City operas, many NEC students and recent graduates continue their work, often with their NEC studio teachers. These are important places to apprentice in the professional world. *"I've performed so much, I'm not afraid to walk out on stage anymore,"* says a sophomore. A dozen area orchestras hire NEC's students. Each year, NEC helps its students book more than 1,500 performance opportunities, providing experience and income. Alumni assist in career planning through the Alumni Career Network; and NEC's career development program, which includes formal career skills course work required of every junior, is recognized as among the best at music colleges nationwide. *"I had to prepare a new portfolio for my career skills course. Conquer NEC,"* says a student, *"then conquer the world."*

Faculty member and NEC alumnus Hankus Netsky founded and directs the Klezmer Conservatory Band and has revived Yiddish music traditions by writing and assembling musicians for theater and video, Itzhak Perlman's "In the Fiddler's House" project, and PBS's recent "Taste of Passover" show featuring Theodore Bikel.



HANKUS NETSKY

## "DO THINGS THAT ARE TOTALLY NEW"

*How do you navigate yourself to forge a career?* If you're well trained and your ears are musically "well read," you have an advantage. You have choices. Our graduates have been very successful in forging individual solo careers as creative artists, but they are also composing for television, doing studio work, touring with ensembles. IF ANYTHING CHARACTERIZES THE IMPROVISERS OF NEC, IT'S A DETERMINATION TO DO THINGS THAT ARE TOTALLY NEW—and they can. *What's the key to success?* Necessary stuff like learning how to market yourself. The Conservatory offers lots of career skills workshops, and everybody, jazz and classical, takes advantage. *But will you attract an audience?* I believe that depends on whether you have truly taken possession of all the music you know and begun to create your version of it. It depends on whether you have discovered your musical personality. *How do you make that discovery?* With the insight of a good teacher. You need teachers not so much for what they can teach you about music as for what they can help you discover about yourself.



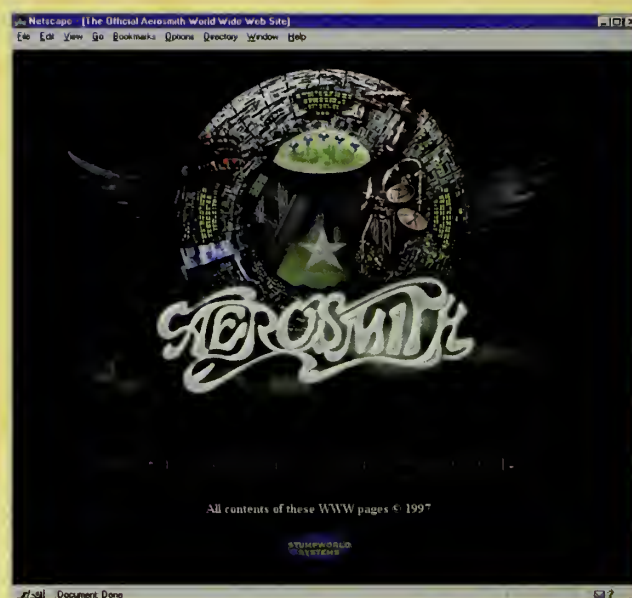
# PREPARING FOR MYRIAD CAREERS IN THE PROFESSIONAL WORLD OF MUSIC

NEC also recognizes that music itself is a liberal art. The study habits and life skills learned in practicing, studying scores, and rehearsing—including concentration, perseverance, teamwork, aesthetics, creativity, and judgment—will stand you in good stead wherever life may lead you.

While the vast majority of NEC graduates stay involved in the performance and teaching of music, we have alumni who have gone on to careers as doctors, lawyers, and executives, often in the music business. ¶ Bruce Coppock '73, '75 M.M. was a cellist until he broke his hand in a car accident. He was recently hired by the American Symphony Orchestra League to direct its new Orchestra Academy and other innovative programs.

He is probably best known as the executive director who brought the St. Louis Symphony through floods, strikes, and economic malaise to renewed vitality in its community and in the music world. *"The great gift of NEC is that it is such a tremendous resource. It provides an opportunity to develop as a complete musician,"* says Coppock. *"If I had not had all the other educational experiences of*

*NEC, I would not be where I am today."* Coppock recalls Benjamin Zander's encouragement to think about the future of music; filling an empty cello seat at the BSO while a student; and being inspired, by Gunther Schuller's leadership at NEC, to take on a troubled community music school as an adjunct of the St. Louis Symphony.



Scott Matalon '91 went from jazz trombone studies and a computer games hobby to the presidency of a multi-million dollar Web design firm. *"How do you land high-profile record label accounts?"* we asked Scott. *"We met recently with the president of a national label. He'd been demo'd by everyone under the sun, from Microsoft on down. But since we were able to come at the project from the inside—suggesting what we wanted to see, as jazz lovers familiar with particular artists—he hired us without a demo."*



# EXPANDING YOUR MUSICAL VISION

*"Jazz and Improvisation are fresh, exciting, and growing at NEC,"* says a drummer. NEC was the first conservatory to create a jazz major, and its presence enhances the education of all NEC students. Annual festivals mix jazz and classical, and all students are encouraged to incorporate these and other forms of music from around the world into their NEC artistic experience. When a committee of music schools met to discuss the future of professional musical education, NEC was leading the way in exposing its students to improvisation. Perhaps as a result, our creativity is alive and well. NEC is the only college in America to have four MacArthur genius grant recipients in music among its ranks. All are leaders in jazz and improvisation: Ran Blake and George Russell on our faculty, Cecil Taylor '51, and former NEC president Gunther Schuller, who created both the jazz and contemporary improvisation programs 30 years ago. In addition, NEC recently joined forces with the Thelonious Monk Institute of Jazz to offer a diploma program that brings America's jazz masters to campus monthly.



**An Artist Diploma graduate of NEC, Dominique Eade teaches vocal improvisation. An RCA Victor recording artist, her CDs and live performances have made her a perennial jazz poll leader; her students have crowded the field at the Thelonious Monk International Jazz Competition for voice.**



DOMINIQUE EADE

## "MANY APPROACHES TO LEARNING AND PLAYING"

*In the age of pluralism, is music freer than it was? Now there is no one trend to define yourself for or against. Is that freedom? It means you have to take responsibility for making the music happen and for your audience. You have to create your musical community. Can you gain vision in a conservatory? I did. Here at NEC you can experience different types of musical approaches—from a George Russell, a Danilo Pérez, a Cecil McBee. In ensembles, you can see how they bring instruments and people together and create their own music. We don't necessarily put all the emphasis on a single teacher. IN THE END, IT'S GREAT PREPARATION BECAUSE YOU SEE MANY APPROACHES TO LEARNING AND PLAYING, AND THIS HELPS YOU UNDERSTAND YOUR OWN ARTISTIC INDIVIDUALITY.*



# CREATING THE FUTURE OF MUSIC IN EDUCATION

Through such programs as the Boston Music Education Collaborative, NEC students and faculty members work in partnership with local public and private schools. Through these efforts, many of Boston's public schools have reinstated their music programs *and* have expanded music's role into such other areas of the school curriculum as social studies and math. These programs, open to all NEC students, provide laboratories to test and support important and exciting research into music's impact on early childhood development, brain development, and learning across disciplines. Music-in-education courses allow for internships in private teaching, classroom teaching, cross-disciplinary teaching, ensemble rehearsal leadership, artist residencies, and arts administration.



**Returning music to the public schools:** Together with the Boston Symphony Orchestra, WGBH-TV, and the public schools, NEC created the Boston Music Education Collaborative, a national model for integrating music into the classroom. NEC students gain valuable teaching experience in BMEC schools.



**Senator Edward M. Kennedy joins in launching NEC's Learning through Music Program.**



**NEC College students have opportunities to work with children in NEC's Preparatory School as well as in public and private schools throughout Boston.**







# NEC ALUMNI: LEADERS IN PERFORMANCE, TEACHING, AND ARTS ADMINISTRATION

NEC alumni appear in orchestras, opera companies, ballet orchestras, and other ensembles around the world, including the Boston Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Cleveland Orchestra, La Scala Orchestra, Hong Kong Philharmonic, the Singapore Symphony, Spoleto, the Gewandhaus Orchestra, Orquestra Sinfonica Brasileira, Metropolitan Opera Orchestra, Metropolitan Opera Company, New York City Opera, Santa Fe Opera, Houston Grand Opera, San Francisco Opera, Canadian Brass, Empire Brass, Chanticleer, Klezmer Conservatory Band, and Count Basie Orchestra, among many others.



Music director Eiji Oue '81 A.D. has taken the sounds of the Minnesota Orchestra to many new sets of ears, from local kindergarteners to Carnegie Hall concertgoers.



Adolph Herseth '54 M.M. is one of the scores of NEC alumni who hold principal chairs in major orchestras around the world.



Soprano Lucy Shelton '68 M.M., who is the favorite singer of an honor roll of contemporary composers, from Elliott Carter to Oliver Knussen, joined the faculty in 1998.



NEC alumni are on the faculties of colleges, universities, and schools of music throughout the world, including Brandeis University, Brown University, Carnegie Mellon University, the Cleveland Institute of Music, the Curtis Institute, Escola Municipal de Musica de São Paulo, the Juilliard School, MIT, Stanford University, Toho Gakuen School of Music, University of Chicago, University of Iowa, and Wellesley College.



Before jazz vocalist Patrice Williamson '94 M.M., '97 A.D. had even left NEC she was headlining at Boston's prestigious Regattabar, with an invitation to perform at Tanglewood.

Bruce Coppock '73, '75 M.M. "took advantage of it all" at NEC; as the executive director of the St. Louis Symphony he made his orchestra a part of it all, from running a music school to bringing classical music into dozens of city churches.







NEC alumni were recent finalists and winners in hundreds of competitions and award ceremonies, including the Rubinstein International Piano Master Competition, the Avery Fisher Career Grant, the Metropolitan Opera National Council Auditions, the Naumburg Competition, the Queen Elisabeth of Belgium International Music Competition, the International Tchaikovsky Competition, the Pappoutsakis Flute Competition, the American Harp Society Competition, Young Concert Artists International Auditions, the Grammy Awards, Billboard Top 10, the Down Beat Awards, and the ASCAP Young Composers Awards.

**James Nickel '96, '98 M.M.** was appointed associate principal horn of the Montreal Symphony while still completing his master's degree. James studied with BSO associate principal horn Richard Sebring and the BSO's retired principal horn Charles Kavalovski. New BSO principal horn James Sommerville joined the NEC faculty in 1998.



After graduation, Henrique Autran Dourado '82 returned to his native Brazil to join the São Paulo State Orchestra. Today, he directs the education of 600 musicians, ages 9 through 30, at the city's Escola Municipal de Musica. Another supporter of young musicians, the NEC Youth Philharmonic Orchestra's Benjamin Zander, joins him here.



**Richard Danielpour '80** is that rare composer with an exclusive, major-label recording contract. He also has a rare talent for collaboration, whether setting Toni Morrison's verse or pacing the New York City Ballet's dancers.

# JORDAN HALL IS INSPIRING

NEC has three major concert halls and several smaller performance venues. During the academic year, three to seven performances take place nearly every day of the week. ¶ The heart and soul of NEC is Jordan Hall, considered to have one of the best acoustics in the world. Boston's most active and celebrated concert hall, and a National Historic Landmark, Jordan Hall is central to the musical life of New England, with performances by the world's leading soloists and ensembles interspersed with NEC recitals and ensemble concerts. After an \$8.2 million restoration, completed in 1995, the hall is equipped with modern recording facilities.





*"I never found in the whole world a better place full of noises, sounds, and sweet airs than NEC in Boston. I can feel here the sweat and joy of making music—I was happy to be here. From all my heart, Gyorgi Ligeti, Boston, 1993."*

Williams Hall, seating 150, is a popular venue for hundreds of student recitals each year.



*"I love Jordan Hall for its unbelievable acoustics. And for its warmth and intimacy. But most of all for the sense of event when you go there."*

—YO-YO MA



Brown Hall seats 200 in a flexible ballroom layout that allows eye-level performances or use of a proscenium stage.





Former National Symphony Orchestra music director Mstislav Rostropovich leads a student performance in Jordan Hall at NEC.



Henri Dutilleux with NEC Composer Lee Hyla at a student forum.



NEC enjoys strong ties with celebrated schools of music throughout the world. Bin Ebisawa, President of Tokyo's Kunitachi College of Music, and Ian Horsbrugh, Principal of the Guildhall School in London, led a recent panel discussion at NEC on the subject "Breaking the National Boundaries of Music." Other recent guests include Eckard Heintz, executive director of Munich's Gasteig; Matthias Vogt, director of the Saxon Institute for Cultural Infrastructure; and leaders of music schools and government representatives from Australia, France, Ireland, Korea, Russia, and Vietnam.



# AN INTERNATIONAL CENTER FOR MUSIC

Internationally prominent conductors, performers, composers, and lecturers visit NEC on a regular basis to work with undergraduate and graduate students. Recent guests include Kurt Masur, Simon Rattle, Mstislav Rostropovich, Yo-Yo Ma, Elly Ameling, Michael Tilson Thomas, Stanislaw Skrowaczewski, Henri Dutilleux, Zakhar Bron, Philip Glass, Clark Terry, Evelyn Glennie, Elliott Carter, and Gyorgy Ligeti, to name but a few.



**World beat:** The NEC Intercultural Institute, sponsored in association with the College Music Society, brings together musicians from many cultures to explore the roots of music.

After a visit to NEC by the Cultural Minister of Vietnam, student Susan Brownfield was invited to tour her mother's native Vietnam as a guest of the Vietnamese government and the Hanoi Conservatory. During her three-week visit, Susan performed, coached, met with professional and student musicians, and helped to build a stronger relationship between NEC and the music schools of Vietnam.



# FACULTY

## BY DEPARTMENT

### BASSOON

\*Gregg Henegar  
\*Richard Ranti  
\*\*Matthew Ruggiero  
\*Richard Svoboda

### CHAMBER MUSIC

\*Ronald Barron  
Frank L. Battisti  
\*Norman Bolter (*on leave 1998-99*)  
Borromeo String Quartet  
*Quartet-in-Residence*  
Nicholas Kitchen, *Violin*  
Ruggero Alliffranchini, *Violin*  
Hsin-Yun Huang, *Viola*  
Yeesun Kim, *Violoncello*  
James Buswell

+Irma Vallecillo

\*Jay Wadenpfuhl  
William Wrzesien  
Benjamin Zander  
Patricia Zander

### CLARINET

\*Thomas Martin  
\*Craig Nordstrom  
Richard Stoltzman  
+William Wrzesien (*Chair, Woodwinds*)

### COLLABORATIVE PIANO

Terry Decima  
Kayo Iwama  
+Irma Vallecillo  
Angela Vanstory Ward

### COMPOSITION

Arthur V. Berger  
Robert Ceely  
Robert Cogan  
Robert DiDomenica, *emeritus*  
Alan Fletcher  
Michael Gandolfi  
John Harbison (*on leave*)  
John Heiss  
+Lee Hyla  
Rodney Lister, *Notation*  
Joseph Gabriel Esther Maneri  
Caleb Morgan, *Electronic Music*  
+Malcolm C. Peyton

### CONDUCTING

+Frank L. Battisti, *Wind Ensemble*  
+Tamara Brooks, *Choral*  
John Della Vecchia, *Choral*  
William Drury, *Wind Ensemble*  
+Richard Hoenich, *Orchestral*  
Donald Palma, *Chamber Orchestra*

### CONTEMPORARY IMPROVISATION

Gene Bertoncini  
+Ran Blake  
Paul Bley  
Dominique Eade  
Masashi Harada  
Jon Hazilla  
John Lockwood  
Bob "Rahboat" Moses  
Hankus Netsky  
Danilo Pérez  
Abby Rabinovitz  
Peter Row  
Scott Sandvik

### DOUBLE BASS

\*Edwin Barker  
\*James Orleans  
Donald Palma  
\*Todd Seeber  
\*Lawrence Wolfe

### EUPHONIUM

\*Norman Bolter (*on leave 1998-99*)  
\*Chester Schmitz

### FLUTE

John Heiss  
Christopher Krueger  
Paula Robison  
\*Fenwick Smith  
\*Jacques Zoon

### GUITAR

Eliot Fisk  
David Leisner  
Robert Paul Sullivan

### HARP

\*Ann Hobson Pilot

### HARPSICHORD

John Gibbons

### HISTORICAL PERFORMANCE

Aldo Abreu, *Recorder*  
+John Gibbons, *Harpsichord*  
Christopher Krueger, *Baroque Flute*  
William Porter, *Organ, Continuo*  
John Tyson, *Recorder*

### HORN

\*Daniel Katzen  
\*Richard Mackey  
\*Jonathan Menkis  
Jean Rife  
\*Richard Sebring  
\*James Sommerville  
\*Jay Wadenpfuhl

### IMPROVISATION AND JAZZ STUDIES

John Abercrombie, *Guitar, Improvisation*  
Carl Atkins, *Thelonious Monk Institute of Jazz Performance*  
Charlie Banacos, *Composition*  
Jerry Bergonzi, *Saxophone, Improvisation*  
Gene Bertoncini, *Guitar*  
Ran Blake, *Piano, Contemporary Improvisation, Associate Chair of Improvisation*  
Paul Bley, *Piano, Improvisation*  
Bob Brookmeyer, *Composition, Trombone, Improvisation*  
Fred Buda, *Percussion*  
Michael Cain, *Piano, Improvisation*  
Frank Carlberg, *Composition, Piano*  
Ron Carter, *Thelonious Monk Institute of Jazz Performance*



Colin Carr (*on leave 1998-99*)  
Gabriel Chodos  
Stephen Drury  
James Dunham  
John Gibbons  
John Heiss  
Randall Hodgkinson  
Richard Hoenich  
David Leisner  
Laurence Lesser  
\*Craig Nordstrom  
Carol Ou  
Donald Palma  
Kenneth Radnofsky  
Eric Rosenblith  
\*James Sommerville  
Lucy Stoltzman  
Robert Paul Sullivan



Gary Chaffee, *Percussion*  
 + Allan S. Chase, *Saxophone,*  
*Improvisation*  
 Sa Davis, *Percussion*  
 Dominique Eade, *Voice, Improvisation*  
 George Garzone, *Saxophone,*  
*Improvisation*  
 Masashi Harada, *Ensemble*  
 Jon Hazilla, *Percussion*  
 Fred Hersch, *Piano, Improvisation*  
 John Lockwood, *Double Bass*  
 Everett Longstreth, *Arranging*  
 Joseph Gabriel Esther Maneri,  
*Composition, Improvisation*  
 Cecil McBee, *Double Bass,*  
*Improvisation*

John McNeil, *Trumpet, Improvisation*  
 Bob "Rahboat" Moses, *Percussion,*  
*Improvisation*

Hankus Netsky, *Improvisation,*  
*Contemporary Improvisation*  
 Danilo Pérez, *Piano, Composition*  
 Abby Rabinovitz, *Contemporary*  
*Improvisation*

Kenneth Radnofsky, *Saxophone*  
 Randy Roos, *Guitar*  
 George Russell,  
*Lydian Chromatic Concept*  
 Dave Samuels, *Percussion*  
 Scott Sandvik, *Contemporary*  
*Improvisation*

Benjamin Schwendener,  
*Lydian Chromatic Concept*  
 Norman M.E. Zocher, *Guitar*

#### INTERDISCIPLINARY STUDIES

Angela Myles Beeching, *Career Skills*  
*and Arts Administration Internship*  
 Paul Burdick, *Music Technology*  
 Jean Stackhouse, *Pedagogy Practicum*  
 Robert Paul Sullivan, *Career Skills*

#### LIBERAL ARTS

Gretchen Breese  
 Jean Chandler  
 Rita Coté  
 Katherine Desjardins  
 Elizabeth Louise Harrison



**President Emeritus Laurence Lesser now teaches a full cello studio after a celebrated 14-year administration during which he restored Jordan Hall, built the school's endowment, and helped develop a strong, vibrant, and committed faculty and board.**

Calvin Hicks  
 Judith Hindin  
 Sandra Joshel  
 Panagiotis Kambouris  
 Patrick Keppel  
 James A. Klein  
 Ruth Lepson  
 Peter Lurie  
 + Bruce McPherson  
 Barbara Reutlinger, *emerita*  
 Peter Row  
 Anne Squire

#### MUSIC EDUCATION

Paul Alberta  
 Jeanne Bamberger  
 Rhoda Bernard  
 Paul Burdick  
 James Buswell

Lyle Davidson  
 William Drury  
 Mary Epstein  
 Allen Feinstein  
 Judy Gerratt  
 Joseph Horowitz  
 Brian O'Connell  
 Walter Pavasaris  
 Kenneth Radnofsky  
 Jonathan Rappaport  
 + Larry Scripp  
 Jean Stackhouse  
 Robert Paul Sullivan  
 Alys Terrien-Queen  
 John Tyson



## MUSIC HISTORY AND MUSICOLOGY

Stephen Drury  
Helen Greenwald  
+ Anne Hallmark  
Thomas Handel  
John Heiss  
Joseph Horowitz  
Robert Labaree  
Daniel Pinkham  
Peter Row  
Scott Sandvik  
Craig Smith  
Gregory E. Smith

## MUSIC THEORY AND THEORETICAL STUDIES

F. John Adams  
Barbara Barry  
Rhoda Bernard  
Paul Burdick  
Douglas Buys  
+ Robert Cogan, *Graduate*  
+ Lyle Davidson, *Undergraduate*  
Pozzi Escot  
John Felice  
Alan Fletcher  
Richard Fletcher  
John Heiss  
James Hoffmann  
Shirish Korde  
Steven Laitz  
Joseph Gabriel Esther Maneri  
Katarina Miljkovic  
William Porter  
Peter Row  
Larry Scripp  
Deborah Jane Stein  
Yang Yong  
Gerald Zaritzky

## OBOE

Laura Ahlbeck  
\*Alfred Genovese  
\*Keisuke Wakao

## OPERA

Marc Astafan  
Edward Eaton, *Stage Combat*  
+ John Moriarty  
Sean Murphy, *Opera Workshop*  
Stephen Penn, *Opera Workshop*  
Timothy Steele  
Melinda Sullivan  
Donald Swanson  
Angela Vanstory Ward  
Patricia Maria Weinmann,  
*Opera Workshop*  
Daniel Wyneken

## ORGAN

+ Yuko Hayashi  
William Porter  
Donald Teeters

## PERCUSSION

Fred Buda  
Sa Davis  
+ \*Frank Epstein (*Chair, Brass and Percussion*)  
\*Will Hudgins  
Ed Uribe

## PIANO

Wha Kyung Byun  
+ Gabriel Chodos  
Stephen Drury  
Randall Hodgkinson  
Veronica Jochum  
Jacob Maxin  
Victor Rosenbaum  
Jon Sakata, *Piano Literature*  
Jean Stackhouse, *Piano Pedagogy*  
Guy Urban, *Secondary Piano*  
Patricia Zander

## SAXOPHONE

Kenneth Radnofsky

## TROMBONE

\*Ronald Barron  
\*Norman Bolter (*on leave 1998-99*)  
Scott Hartman  
\*Douglas Yeo

## TRUMPET

\*Peter Chapman  
\*Charles Schlueter

## TUBA

\*Chester Schmitz

## VIOLA

James Dunham  
\*Kazuko Matsusaka, *Viola for Violinists*  
Marcus Thompson



## VIOLIN

Michèle Auclair  
Robert Brink  
James Buswell  
\*Marylou Speaker Churchill,  
*Orchestral Repertoire*  
Nancy Cirillo  
Nicholas Kitchen  
\*Malcolm Lowe  
+ Eric Rosenblith (*Chair, Strings*)  
Masuko Ushioda  
\*Valeria Vilker-Kuchment

## VIOLONCELLO

Colin Carr (*on leave 1998-99*)  
Iseut Chuat  
\*Ronald Feldman, *Orchestral Repertoire*  
Yeesun Kim  
Laurence Lesser  
David Wells

## VOICE

+ Susan Clickner  
Patricia Craig  
Terry Decima, *Diction, Repertoire*  
D'Anna Fortunato  
Carole Haber  
Helen Hodam  
Richard Hughes  
Kayo Iwama, *Vocal Coaching*  
Mark Pearson  
Mark St. Laurent  
Lucy Shelton  
Irma Vallecillo, *Repertoire*  
Angela Vanstory Ward, *Diction*  
Edward Zambara

## DISTINGUISHED ARTIST-IN-RESIDENCE

Russell Sherman

\*Boston Symphony Orchestra  
Member  
\*\*Former BSO Member  
+ Department Chair

List current as of July 1, 1998





# INTRODUCTION

This catalog sets forth the curriculum and academic policies governing curriculum at New England Conservatory. It is a collection of information, rules, ideas, and numbers that changes every year as a result of changes in the faculty and in the way the school's faculty and administration view the educational needs of students. It represents the faculty's best ideas about how to capture the impossibly vast and impossibly minute process of learning in a set of discrete units, and the administration's best ideas about how to organize those units into programs of study. The catalog is authored by hundreds of people, but primary responsibility for it is held by the faculty, acting through the undergraduate, graduate, and doctoral curriculum committees, and by the staff of the Dean's Office and Provost's division.

*Curriculum* is derived from the Latin for *race track*. NEC's curriculum may remind some of Daytona—souped-up and dangerous—or perhaps of a dog track, where wonderfully gifted athletes (who are not exactly human) chase an illusory goal in conditions of inhumanity. It is easy to think of curriculum as a steeplechase: challenging, unpredictable, hard to follow, and full of mud traps. Whatever the deconstruction of the word, a curriculum often has the aspect of a contest requiring training, endurance, determination, and imagination.

A curriculum catalog can seem to suggest that the race to commencement is made up of countless small choices and transactions. This is not entirely false, as everyone's education will involve transactions and deals, both social and financial. It is often necessary to take a quantitative view: an undergraduate degree is 120 credits (more or less); a master's, 36. The solfège finals used in the undergraduate program have firm numerical standards for passing and failing. Almost every day we are subject to yes/no, either/or propositions or choices, in auditions, exams, interviews, while practicing, or even in the cafeteria.



PAUL FOLEY



JEFF THIBAUT

The danger, though, is in thinking of our work as musicians as only the sum of these transactions. We have become used to thinking of education as the result of courses, requirements, credits, and degrees. It comes in fourteen-week terms and two- or three-hour courses. If you pass a course, you have learned something; if you get an *A*, you must have really learned it. But courses, requirements, credits, and degrees are only clumsy tools we have to work at our education—they shape it, but they do not contain it.

It is easier to decide what education isn't than to explain what it is. If a school fosters vitality, creativity, responsibility, and imagination, any single definition of education will inevitably prove more of a limitation than an advantage. Even so, we at NEC believe that education is a process that continues throughout our lives as musicians. The special intensity and focus of a student's time at the Conservatory should be a springboard into a river of activity that has no closed ends. Each student at NEC is obliged to read this catalog and find an individual way through it. The catalog may be dry, but the living experience for which it provides a plan will not be.

Alan Fletcher, Provost and Senior Vice President



# CHAMBER MUSIC AND ENSEMBLES

## CHAMBER MUSIC

Chamber Music provides a mixture of coachings, masterclasses, and juried performances for students at New England Conservatory. Faculty coach some 50 student ensembles for 15 hours each semester. Opportunities for performance include the Keller Chamber Music Series, semiannual Gala Concerts in Jordan Hall, and masterclasses.

### *Horn Class*

Horn Class provides horn players the opportunity to play solo and chamber repertoire. The solo literature is performed with piano accompaniment. Chamber repertoire includes original material and transcriptions. Performances include orchestral literature and audition repertoire.

### *Trombone Choir*

Trombone Choir draws its repertoire from music written especially for the ensemble as well as from transcriptions. The choir performs throughout the year and at the annual concert at Symphony Hall for the Boston Symphony Orchestra Open House.

### *NEC Honors Ensembles*

Each October, NEC selects four to six exceptional ensembles through faculty-juried auditions to represent the NEC Honors Program. Ensembles usually include an Honors String Quartet, Brass Quintet, Woodwind Quintet, and Jazz Quintet. Additional "Wildcard" groups may be selected. Each ensemble is coached by a faculty member and gives a recital in Jordan Hall.

## ENSEMBLES

### *NEC Orchestras*

Orchestral training has been an integral part of New England Conservatory's education since the 1880s. Under the direction of Richard Hoenich, the program features three full orchestras (including the NEC Honors Orchestra) and a chamber orchestra, regularly performing a range of classical and contemporary repertoire. Rehearsals focus on concert preparation, core-repertoire readings, and sectionals with Boston Symphony Orchestra musicians and other NEC faculty members. The orchestra also undertakes recording projects: in 1998 New World released a CD of its performance of music by Donald Martino. Orchestral players perform for such distinguished guest conductors as Stanislaw Skrowaczewski, Sir Simon Rattle, Seiji Ozawa, Michael Tilson Thomas, Gunther Schuller, and Sergiu Comissiona.

### *NEC Wind Ensemble*

NEC Wind Ensemble offers students an opportunity to play literature from the Renaissance through the present day for wind, brass, and percussion. Each year a number of faculty and students appear as soloists in Wind Ensemble concerts. Besides playing four to five concerts a year in Jordan Hall, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and in Boston-area schools. The ensemble has performed at numerous national music conferences. During the past two decades, the Wind Ensemble has commissioned and premiered new works by Pulitzer Prize composers Michael Colgrass, John Harbison, and Gunther Schuller, plus other distinguished composers such as Sir Michael Tippett, Daniel Pinkham, and William Thomas McKinley. Through performances and recordings, the Wind Ensemble has established a reputation as one of the country's premier wind ensembles.



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### NEC Jordan Winds

NEC Jordan Winds performs woodwind, brass, and percussion repertoire from the Renaissance through the present day for octet to full wind ensemble. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Jordan Winds also reads standard orchestral repertoire that serves to improve members' ensemble skills.

### NEC Chorus

NEC Chorus offers students the opportunity to perform music from all periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures, from Native American chant to works from Asia and the Middle East. Each year the Chorus gives several concerts, performing *a cappella* as well as with orchestra. It has worked closely with such composers as Ligeti, Golijov, Cage, Colgrass, and Lutoslawski. Recently, members of the Chorus have appeared in two televised specials and Rounder Records CDs with Hankus Netsky and Theodore Bikel. Other recordings are available on the Neuma and Centaur labels.

### NEC Chamber Singers

NEC Chamber Singers is a select ensemble that performs challenging works from all periods, both *a cappella* and with instruments. In the last seven years it has performed the works of many NEC faculty and student composers, including Malcolm Peyton, Pozzi Escot, Alan Fletcher, John Heiss, Robert Cogan, Lior Navok, and Lei Liang. It has also worked with Earl Kim, Toru Takemitsu, and Sir Michael Tippett. NEC Chamber Singers has given a concert tour of Taiwan and Japan, and members were participants in the 900th birthday celebrations for Hildegard von Bingen in Germany. Its Hildegard recording, on the Neuma label, is scheduled for release in late summer 1999.

### Opera

NEC offers a comprehensive opera training program that provides musical coaching of roles and scenes, instruction in acting, stage make-up, movement, and stage and audition techniques. Opera is open by audition to full-time graduate students, although on rare occasions an exceptionally gifted undergraduate is admitted. Auditions take place after matriculation. A maximum of two years participation in Opera is permitted for each degree/diploma program.

NEC Opera Theater produces two full-scale operas and a series of opera-scenes performances each year. In the recent past, the Opera Theater has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Così fan tutte*, *The Magic Flute*, *The Marriage of Figaro*, Menotti *The Medium*, Prokofiev



*La Duenna*, Verdi *Falstaff*, Puccini *Gianni Schicchi*, *La Bohème*, *Suor Angelica*, Britten *Albert Herring*, *A Midsummer Night's Dream*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, Poulenc *Dialogues of the Carmelites*, Rossini *The Barber of Seville*, Bizet *Doctor Miracle*, Ibert *Angélique*, Rota *Italian Straw Hat*, Donizetti *Don Pasquale*, Chadwick *The Padrone*, and Weill *Threepenny Opera*.

NEC Opera Studio is a one-year program in which students study and perform opera scenes and serve as opera chorus in Opera Theater productions. Students who have completed one year in Opera Studio may audition for Opera Theater.

### Jazz Ensembles

Small ensembles, coached by Improvisation/Jazz Studies department faculty, perform traditional and contemporary instrumental and vocal jazz repertoire. Ensembles are coached by faculty members George Russell, John McNeil, George Garzone, Cecil McBee, Jerry Bergonzi, Danilo Perez, Allan Chase, Dominique Eade, and others. The ensembles perform two or more times a year.

NEC Jazz Orchestra performs classic and contemporary big band music. The band performs under the direction of noted guest artists. In the past these have included such prominent musicians as Maria Schneider, Sam Rivers, Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, and Randy Weston. The band has won critical acclaim for recordings as well as performances throughout the country. The band is open by audition to all NEC students.

### Contemporary Improvisation Ensembles

Contemporary Improvisation ensembles are coached by department faculty and other area musicians. The Klezmer Conservatory Band—one of the department's earliest ensembles—has achieved world renown through its concert and television appearances and recordings. The Contemporary Improvisation Department offers three entirely different ensembles each semester, the majority of them stressing the importance of the ear and improvisation. Ensembles perform music of



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non-Western cultures and American music from early roots to the avant-garde. Most of the music is conceived aurally, making use of African, Asian, and long-term memory traditions. Students are encouraged to record rehearsals and discuss solo contributions. The first-year undergraduate ensemble introduces students to techniques of improvisation and ensemble playing.

#### *NEC Contemporary Ensemble*

NEC Contemporary Ensemble presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble; students may receive one chamber music credit if the instructor guarantees at least 15 hours of coaching during the semester.

#### *NEC Bach Ensemble*

NEC Bach Ensemble is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

#### *Historical Performance Ensemble*

Historical Performance Ensemble performs vocal and instrumental music through the Romantic period on historical instruments.

#### *NEC Percussion Ensemble*

NEC Percussion Ensemble performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irwin Bazelon, Christopher Rouse, Tibor Puzsai, John Harbison, Stanley Leonard, James Hoffmann, Edward Cohen, and James Yannatos. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists.

#### *NEC Guitar Ensemble*

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sight-reading skills, and performs repertoire from the 14th century to the present day.

### ENSEMBLE PARTICIPATION

Ensembles are a focus of NEC's musical life, and participation is required of all undergraduate and most graduate majors (see *Programs of Study*).

#### *Undergraduate*

##### *Bachelor of Music requirements*

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance, Piano, Composition, Guitar, and Organ** majors are placed by audition in one or more choral groups. OPRA 510 (by audition) may substitute for CHOR 110. Guitar majors also are required to participate in Guitar ensemble for two semesters.
- 3) **Historical Performance** majors participate in Historical Performance Ensemble.



- 4) **Jazz Studies** performance majors are placed by audition in at least one small jazz ensemble.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History and Theoretical Studies** majors participate in ensemble as determined by their applied area of study.

#### Undergraduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Organ, Piano, and Vocal Performance.

Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

By registering for and participating in one or more ensembles, students earn a maximum of one credit each semester. Students may not drop or withdraw from ensemble without permission (see *Registration*).

#### Graduate

##### Master of Music and Graduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.

- 2) **Vocal Performance and Vocal Pedagogy** majors are placed by audition in ensemble. This two-semester requirement may be fulfilled by participation in Opera Theater, Opera Studio, or Chorus. Those who have fulfilled NEC master's degree ensemble requirements are excused from the ensemble requirement in the Graduate Diploma program.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Historical Performance** majors participate in Historical Performance Ensemble.
- 5) **Jazz Studies** performance majors participate in jazz ensembles. Jazz Studies composition majors are not required to participate in ensemble.
- 6) **Collaborative Piano, Contemporary Improvisation, Musicology, Organ, Piano, Composition, and Theoretical Studies** majors are not required to participate in ensemble.
- 7) **Music Education** majors participate in ensemble as determined by the Music Education department chair.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled.

Students registering for ensemble may not drop or withdraw from ensemble without permission (see *Registration*).

#### D.M.A. requirements

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.



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# UNDERGRADUATE PROGRAMS OF STUDY

## BACHELOR OF MUSIC

The undergraduate curriculum provides extensive training in students' majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon  
Clarinet  
Composition  
Contemporary Improvisation\*  
Double Bass  
Euphonium  
Flute  
Guitar  
Harp  
Historical Performance  
Horn  
Jazz Studies\*  
    Jazz Composition Concentration  
    Jazz Performance Concentration  
Music History  
Oboe  
Organ  
Percussion  
Piano  
Saxophone  
Theoretical Studies  
Trombone  
Trumpet  
Tuba  
Viola  
Violin  
Violoncello  
Vocal Performance

\* *Contemporary Improvisation and Jazz Studies programs are offered through the Improvisation department. First-year students may enter the department without declaring a major, but are expected to do so at the end of the first year.*



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BRASS	CREDITS
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio .....	32
PRCBR 100	
Brass .....	4
PRCBR 340T (4 semesters)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music* .....	2
CHM 120	
Electives .....	10
<b>Total credits</b> .....	<b>120</b>

\* Students may earn one chamber music credit by participation in one semester of Horn Class or Trombone Choir registered as Chamber Music (CHM 120)

### Additional Requirements

- 1) Horn majors: participation in Horn Class for four semesters (PRCBR 120T);  
trombone majors: participation in Trombone Choir for four semesters (PRCBR 140)
- 2) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)
- 3) Pre-recital and recital in fourth year (PRCBR 499)



COMPOSITION	CREDITS
Studio .....	32
CMP 100	
Composition .....	20
CMP 131 (first year)	
CMP 411T-412T* (second year)	
CMP 453T-454T (third year)	
CMP 515-516 or 517-518 (third year)	
CMP 443T-444T (fourth year)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	4
CHOR 110	
Class Instruction .....	2
from: ME 121, 122, 141-142, 151-152, 161-162, PNO 130, VC 161-162, 261-262	
<b>Total credits</b> .....	<b>122</b>

\* For CMP 411T, the prerequisite of THYU 207-208 is waived

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (CMP 195, 295, 395)
- 2) If the third-year promotional is not passed, an additional review is required during the fourth year (CMP 490)

CONTEMPORARY IMPROVISATION	CREDITS
Studio .....	32
IMPRV 100 or as assigned	
Improvisation .....	12
IMPRV 181T-182T, 283T-284T, 385T-386T	
Music Theory .....	20
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	12
MHST 111, 211, 212 (6 credits)	
electives (6 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
IMPRV 110	
Electives .....	10
<b>Total credits</b> .....	<b>120</b>

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395); students submit a tape of two pieces and a paper outlining the year's progress and plans for the future
- 2) Recital in fourth year (IMPRV 499)

GUITAR	CREDITS
Studio .....	32
STR 100	
Strings .....	4
STR 283T-284T (second year)	
STR 383T-384T (third year)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	6
CHOR 110 (4 semesters)	
STR 110 (2 semesters)	
Chamber Music .....	4
CHM 120* or STR 140T	
Electives .....	10
<b>Total credits</b> .....	<b>120</b>

\* Requires Guitar department permission

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (STR 499)

HARP	CREDITS
Studio .....	32
WW 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music .....	2
CHM 120	
Electives .....	14
<b>Total credits</b> .....	<b>120</b>

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

## HISTORICAL PERFORMANCE

## CREDITS

Studio .....	32
HP 100 .....	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 211-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
HP 110 .....	
Electives .....	16
<b>Total credits</b> .....	<b>120</b>

### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (HP 195, 295, 395)
- 2) Recital in fourth year (HP 499)

## JAZZ STUDIES

## CREDITS

Studio .....	32
IMPRV 100 or as assigned	
Improvisation* .....	16
IMPRV 181T-182T, 368, 378, 455T, 473T-474T	
IMPRV 283T or 483T	
Music Theory .....	20
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	12
MHST 111, 211, 212 (6 credits)	
MHST 117 (2 credits)	
from: MHST 408, 438 (2 credits)	
elective (2 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble** .....	8
IMPRV 110 .....	
Electives .....	6
<b>Total credits</b> .....	<b>120</b>

\* Placement by exam; IMPRV 263-264 may be required

\*\* Not required for Jazz Composition; credits not earned in ensemble are earned as electives

### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395).
- 2) Written exam included as part of the third-year promotional
- 3) Recital in fourth year for performance majors (IMPRV 499); Portfolio for Composition majors (IMPRV 497)



JEFF THIBEAULT

## MUSIC HISTORY\*

## CREDITS

Studio .....	32
Instrumental/vocal (first, second, third years: 4 credits each semester)	
(fourth year: 2 credits each semester)	
Thesis MHST 100 (fourth year: 2 credits each semester)	
Music History .....	20-26
MHST 111, 112, 211, 212 (8 credits)	
MHST 535-536 (third year; 4 credits)	
electives (8-14 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
LARTS 181-182 (6 credits)**	
electives (12 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble*** .....	6
Electives .....	4-10
<b>Total credits</b> .....	<b>120</b>

\* Students who apply to this program must meet audition requirements for their applied instrument or voice

\*\* Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair

\*\*\* Determined by applied instrument/voice

### Additional Requirements

- 1) Promotional in applied department at the end of the first, second, and third years (195, 295, 395)
- 2) Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)
- 3) Lecture recital, or separate lecture and half recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)



ORGAN	CREDITS
Studio .....	32
ORG 100	
Organ .....	10
ORG 413T-414T (third year; 2 credits)	
ORG 521-522 (third or fourth year; 4 credits)	
ORG 571-572 (third or fourth year; 4 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	4
CHOR 110	
Electives .....	10
<b>Total credits</b> .....	<b>120</b>
<b>Additional Requirements</b>	
1) <i>Promotional at the end of the first, second, and third years (ORG 195, 295, 395)</i>	
2) <i>Half recital in third year (ORG 397)</i>	
3) <i>Recital in fourth year (ORG 499)</i>	

PERCUSSION	CREDITS
Studio .....	32
PRCBR 100	
Percussion .....	13
PRCBR 325T-326T	
PRCBR 130T (4 semesters)*	
PRCBR 360T (4 semesters)	
PRCBR 435T-436T, 437T-438T	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Electives .....	3
<b>Total credits</b> .....	<b>120</b>

\* Recommended for the first and second years

- Additional Requirements**
- 1) *Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)*
  - 2) *Pre-recital and recital in fourth year (PRCBR 499)*



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PIANO	CREDITS
Studio .....	32
PNO 100	
Piano .....	5
PNO 347T-348T (second, third, or fourth year; 3 credits)	
PNO 451T (fourth year; 2 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	6
CHOR 110 (ACMP 303T or 417T, and 411T may substitute the third year)	
Chamber Music* .....	1
CHM 120	
Electives .....	12
<b>Total credits</b> .....	<b>120</b>

\*Substitutions: vocal or instrumental studio accompaniment (one semester), accompaniment of two graduation recitals, or CHM 271T

- Additional Requirements**
- 1) *Performance of works from the complete repertoire*
  - 2) *Promotional at the end of the first, second, and third years (PNO 195, 295, 395)*
  - 3) *Pre-recital and recital in fourth year (PNO 499); recital program notes written by the student*

## STRINGS CREDITS

Violin, Viola, Violoncello, Double Bass

Studio .....	32
STR 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble* .....	8
ORCH 110	
Chamber Music** .....	2 or 5
double bass: STR 130T (2 credits)	
violin, viola, violoncello: CHM 120 (5 credits)	
Electives .....	11 or 14
double bass: 14 credits	
violin, viola, violoncello: 11 credits	
<b>Total credits</b> .....	<b>120</b>

\*Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)

\*\*Recommended for violin majors: performance on viola in chamber music and orchestra, one semester; Viola Class for Violinists (STR 449T)

### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (STR 499)



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## THEORETICAL STUDIES CREDITS

Students begin the Theoretical Studies major in the third year after consultation with the graduate Theoretical Studies department chair. To begin the Theoretical Studies major, students must pass a second-to-third-year promotional in their applied area.

Studio .....	32
applied area (16-24 credits)	
Theoretical Studies THYU 100 (8-16 credits; third year optional)	
Theoretical Studies .....	12
undergraduate or graduate courses by advisement	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble* .....	6
Electives .....	6
<b>Total credits</b> .....	<b>120</b>

\* Determined by applied instrument/voice

### Additional Requirements

- 1) Analytical or compositional project in fourth year
- 2) Portfolio of theoretical work from the third and fourth years if requested by department (THYU 497)

## VOCAL PERFORMANCE CREDITS

Studio .....	32
VC 100	
Voice .....	4
VC 363T-364T (third year)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
LARTS 187-188 (first year; 6 credits)	
LARTS 181-182 (second year; 6 credits)	
LARTS 185-186 (third year; 6 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
CHOR 110 or OPRA 510	
Electives .....	12
<b>Total credits</b> .....	<b>120</b>

### Additional Requirements

- 1) Keyboard proficiency in sight reading and accompaniment
- 2) Promotional at the end of the first, second, and third years (VC 195, 295, 395)
- 3) Pre-recital and recital in fourth year (VC 499)





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WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio .....	32
WW 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music .....	2
CHM 120	
Electives .....	14
Total credits .....	120

\* Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Improvisation department chair

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

## UNDERGRADUATE DIPLOMA

This program provides intensive studio instruction during three years of study in instrumental performance, vocal performance, or composition. Students register for repertoire coaching, ensemble, chamber music, and course work related to their major. Audition standards are higher than those for the Bachelor of Music program.

#### CREDITS

Studio/Coaching .....	28-36
Course Work .....	24-36
Ensemble* .....	0-6
Chamber Music .....	0-6
CHM 120	
Total credits .....	72

\* Orchestral instrument majors: six semesters for credit. String majors who are part time and registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)

#### Additional Requirements

- 1) Promotional at the end of the first and second years (195, 295)
- 2) Pre-recital and recital in the third year (399); not required for Composition majors



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## MUSIC-IN-EDUCATION CONCENTRATION

NEC offers a Music-in-Education Concentration, for all undergraduate and graduate students. It prepares students for entry into the field of education while they pursue their degree requirements in any major, by offering introductory courses as well as teaching guided internships. Course work completed in the MIE Concentration may lead to advanced Teacher Certification awarded by the Massachusetts Department of Education (see *Certification*).

A Music-in-Education Concentration requires one core course, one elective, and one two-semester Guided Internship Sequence. Students may take any Music-in-Education course for zero credit (limit, one each semester), with the exception of graduate core and elective offerings. Graduate students wishing to pursue the Concentration may register for undergraduate courses for zero credit.

With one exception, Guided Internships are two semesters: the first provides theoretical orientation in a specific area of education; the second offers practical work in a closely supervised pedagogical experience.

Guided Internships are offered in six areas: Pedagogy of the Private Lesson; Classroom Music; Music in Interdisciplinary Settings; Coaching, Conducting and Rehearsing Performance Ensembles (including composing and arranging for school ensembles); Artist-in-Residence; and Arts Education Organizations. Internships provide valuable learning experiences at the Conservatory.

The MIE Concentration also accepts pedagogy courses offered in other departments; some of them are already required of majors in those departments: Teaching History (MHST 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 426T/562T), Teaching of Compositional Practice (THYG 551/552), and Vocal Pedagogy (VC 565/566).

## COMMONWEALTH OF MASSACHUSETTS TEACHER CERTIFICATION PROGRAM

The Commonwealth of Massachusetts offers three levels of Teacher Certification:

**Level 1: Provisional Certification:** five-year, non-renewable, non-transferable; requires a bachelor's degree and passing grades on the Massachusetts Educator Certification Tests.

**Level 2: Provisional Certification with Advanced Standing:** five-year, non-renewable, transferable (to 40 states) Teaching Certificate requires a bachelor's degree, completion of a Massachusetts-approved Teacher Certification program, and passing grades on the Massachusetts Educator Certification Tests.

**Level 3: Standard Certification:** permanent, transferable Teaching Certification; requires a master's degree, completion of a Massachusetts-approved Teacher Certification program (Standard level), and passing grades on the Massachusetts Educator Certification Tests.



Students wishing to obtain Massachusetts Teacher Certification must complete the following requirements:

**Level 1:** All NEC students in the B.M. or M.M. programs are eligible for Level 1 Certification. They are advised to register for MIE 491 (Teacher Certification Modules) to prepare for the Massachusetts Educator Certification Tests.

**Level 2:** Students who wish to qualify for higher levels must enroll in the NEC Teacher Certification Program. Courses are also available through the Continuing Education Division (CED), enabling students to pursue Provisional with Advanced Standing Certification after graduation at reduced cost.

Courses taken for CED credit apply to State Teacher Certification, but not to any Conservatory degree.

NEC's Provisional Certification with Advanced Standing requires demonstrated academic work in the following areas:

1. Core Music-in-Education: achieved through completion of MIE 221, 222, and 532 (for descriptions, see *Course Offerings*); and
2. General classroom music: achieved through completion of MIE 243, or 247; and
3. Conducting: achieved through completion of MIE 261 or 263, or 267; and
4. Musical subjects: completion of MIE 245, 265, or 271; and
5. Current trends: MIE 341 or 351; and
6. Teaching experience: MIE 481 and/or 482.

Teaching Apprenticeship (Practicum) courses require an additional fee, covering the cost of on-site supervision (see *Fees*).

**Level 3:** Standard Certification requires students to pass the Massachusetts Educator Certification Tests, receive Provisional with Advanced Standing Certification, and demonstrate academic work in:

1. Methodology: achieved through completion of MIE 525, 541, and 542 (for descriptions, see *Course Offerings*); and
2. Pedagogy: achieved through completion of MIE 551 or 552; and
3. Teaching experience: completion of MIE 681 and/or 682.

# GRADUATE PROGRAMS OF STUDY

## MASTER OF MUSIC

The Master of Music curriculum focuses on studio and ensemble work, supplemented by academic course requirements in musicology and theoretical studies, as well as electives. Additional study is provided through frequent masterclasses, guest artists, and repertoire classes.

Degree programs may be pursued in the following majors:

Bassoon  
Choral Conducting  
Clarinet  
Collaborative Piano  
Composition  
Contemporary Improvisation  
Double Bass  
Euphonium  
Flute  
Guitar  
Harp  
Historical Performance  
Horn  
Jazz Studies  
    Concentration in Performance  
    Concentration in Composition  
Music Education  
Musicology  
Oboe  
Opera  
Orchestral Conducting  
Organ  
Percussion  
Piano  
Saxophone  
Theoretical Studies  
Trombone  
Trumpet  
Tuba  
Viola  
Violin  
Violoncello  
Vocal Pedagogy  
Vocal Performance  
Wind Ensemble Conducting

## BRASS CREDITS

Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio .....	16
PRCBR 500	
Brass .....	2
PRCBR 540T (recommended for first year)	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	14
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Horn majors: participation in Horn Class for two semesters (PRCBR 520T);  
trombone majors: participation in Trombone Choir for two semesters (PRCBR 540).  
Students may earn one elective credit by participation in one semester of Horn or Trombone Choir registered as Chamber Music (CHM 520)
- 3) Promotional at the end of the first year (PRCBR 595)
- 4) Pre-recital and recital in second year

## CHORAL CONDUCTING CREDITS

Studio .....	16
CHOR 500	
Conducting .....	12
CHOR 503-504, 567-568, 667-668	
Theoretical Studies .....	2
Musicology .....	2
Electives .....	4
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Participation in NEC Chorus and/or Chamber Singers (CHOR 510 and/or 520) for four semesters
- 2) Advanced skills in sight-singing, harmonic dictation, solfège
- 3) Two years, or the equivalent, of German; one year of either French or Italian
- 4) Working knowledge of Latin
- 5) Recital in second year (CHOR 699)

## COLLABORATIVE PIANO CREDITS

Studio .....	16
ACMP 500	
Voice .....	4
VC 563-564	
Collaborative Piano .....	12
ACMP 507-508, 607-608	
8 credits from: 573-574, 575-576, 577-578, by advisement	
Musicology .....	2
Theoretical Studies .....	2
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Promotional at the end of the first year (accompanying two vocal and two instrumental promotionals) (ACMP 595)
- 2) Recital in the final semester (divided between vocal and instrumental sonata repertoire) (ACMP 699)





## COMPOSITION CREDITS

Studio .....	16
CMP 500	
Composition .....	4
CMP 555-556 (first year)	
Theoretical Studies .....	8
Electives .....	8
Total credits .....	36

### Additional Requirements

- 1) First-year review: presentation of work completed during the first year (CMP 593)
- 2) If the first-year review is not passed, an additional review is required during the second year (CMP 693)

## CONTEMPORARY IMPROVISATION CREDITS

Studio .....	16
CI 500	
Contemporary Improvisation .....	8
CI 571-572, 671-672	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	8
Total credits .....	36

### Additional Requirements

- 1) Graduate Third Stream Ear Training (CI 057-058) required for students who fail the departmental aural exam given during orientation; passing the exam or this course is prerequisite to the second year of study
- 2) Promotional at the end of the first year (CI 595)
- 3) Recital in second year (CI 699)

## GUITAR CREDITS

Studio .....	16
STR 500	
Guitar .....	2
STR 583T-584T	
Musicology .....	2
Theoretical Studies .....	2
Chamber Music .....	2
CHM 520* or STR 540T	
Electives .....	12
Total credits .....	36

\* Requires Guitar department permission

### Additional Requirements

- 1) Promotional at the end of the first year (STR 595)
- 2) Recital in second year (STR 699)

## HARP CREDITS

Studio .....	16
WW 500	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
Total credits .....	36

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)

HISTORICAL PERFORMANCE	CREDITS
Studio ..... 16	
HP 500	
Musicology ..... 2	
Theoretical Studies ..... 2	
Electives ..... 16	
Total credits ..... 36	

#### Additional Requirements

- 1) Participation in ensemble for four semesters (HP 510)
- 2) Majors with vocal concentration: proficiency in French, German, and Italian diction; Diction (VC 563-564) recommended
- 3) Promotional at the end of the first year (HP 595)
- 4) Recital in second year (HP 699)

JAZZ STUDIES	CREDITS
Studio ..... 16	
JS 500 or assigned by department	
Jazz Studies ..... 4	
four credits from: JS 555T, 577, 578, 579T, 580T	
Musicology ..... 2	
Electives ..... 14	
Total credits ..... 36	

#### Additional Requirements

- 1) Performance majors: participation in ensemble for four semesters (JS 510)
- 2) Promotional at the end of the first year (JS 595)
- 3) Jazz theory and ear training comprehensive exam
- 4) Performance majors: recital in second year (JS 699); composition majors: Portfolio (JS 697)

MUSIC EDUCATION*	CREDITS
Music-in-Education Core Courses ..... 6	
MIE 511 (2 credits)	
MIE 521 (2 credits)	
MIE 522 (2 credits)	
Music-in-Education Research Courses ..... 4	
MIE 541 (2 credits)	
MIE 542 (2 credits)	
Music-in-Education Electives ..... 12	
12 credits from: MIE 525, 526, 528, 532, 543, 555, 563, 681, 682	
Studio/Concentration** ..... 8	
Musicology ..... 2	
Theoretical Studies ..... 2	
Musicology/Theoretical Studies ..... 2	
Total credits ..... 36	

\*Before registering with their academic advisor, majors meet with their faculty advisor  
 \*\*Studio/Concentration: enrollment requires the approval of both the chair of Music Education and the chair of the performance department

#### Additional Requirements

- 1) Course work in Musicology and Theoretical Studies is contingent upon entrance exam results
- 2) Participation in ensemble by advisement of the Music Education department chair

MUSICOLOGY*	CREDITS
Musicology ..... 22	
MHST 535-536 (first year)	
MHST 537 (first semester)	
MHST 580 (four semesters)	
MHST any 500-600 courses; 16 credits	
MHST 524, 527 require department chair's permission	
Theoretical Studies ..... 4	
Studio ..... 4	
Electives ..... 6	
Total credits ..... 36	

\*As part of the admission requirements, students must take the Graduate Music History Comprehensive Exam. Students showing a deficiency in any area will be required to retake parts of the exam

#### Additional Requirements

- 1) Reading skills examination in at least one language (French, German, or Italian)
- 2) Evaluation of progress at the end of the first year
- 3) Portfolio of course papers (MHST 697)
- 4) Honors thesis (MHST 681-682) may substitute for two Musicology courses and the portfolio
- 5) Written/oral exam at end of the second year (MHST 693)



JEFF THIEBAUTH



## OPERA\* CREDITS

This major can be earned only as a second master's degree, and is normally completed in one year. Only M.M. Vocal Performance and M.M. Vocal Pedagogy majors at NEC who have completed two years of study and have been participating in the NEC Opera Studio/Theater program are eligible to apply for this second master's.

Vocal Performance/Pedagogy .....	36
(see <i>Programs of Study</i> )	
Studio .....	8
VC 500	
Opera** .....	4
OPRA 510, 561-562, 565-566, 667-668, 571-572, 573-574, 673-674	
Electives .....	4
Total credits .....	52

\*Students interested in pursuing a major in Opera are required, after consultation with the graduate academic advisor, to submit their proposed curriculum for approval to both the department chair and the Provost

\*\*These courses will vary depending upon when and at what level students are accepted into the NEC Opera program, i.e. Opera Studio or Opera Theater

## ORCHESTRAL CONDUCTING CREDITS

Studio .....	16
ORCH 500	
Conducting .....	4
ORCH 503-504*	
Theoretical Studies .....	2
Musicology .....	2
Electives .....	12
Total credits .....	36

\*Waived if outstanding proficiency is demonstrated

### Additional Requirements

- 1) Attendance at NEC Orchestra rehearsals as specified by the department chair
- 2) Recital in second year (ORCH 699)

## ORGAN CREDITS

Studio .....	16
ORG 500	
Organ .....	12
Musicology .....	2
Theoretical Studies .....	2
Electives .....	4
Total credits .....	36

### Additional Requirements

- 1) Promotional at the end of the first year (ORG 595)
- 2) Recital in second year (ORG 699) accompanied by program notes written by the student



ERIC RAMMUNEN

## PERCUSSION CREDITS

Studio .....	16
PRCBR 500	
Percussion .....	9
PRCBR 525T-526T	
PRCBR 535T-536T, 537T-538T	
PRCBR 530T (1 academic year)	
PRCBR 560T (2 semesters; recommended for first year)	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	7
Total credits .....	36

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (PRCBR 595)
- 3) Pre-recital and recital in second year (PRCBR 699)

PIANO	CREDITS
Studio . . . . .	16
PNO 500	
Piano Performance Seminar . . . . .	2
PNO 547T-548T	
Collaborative Piano* . . . . .	0
ACMP 511T	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Electives . . . . .	14
includes 2 credits each from allied and collaborative piano skills**	
<b>Total credits</b> . . . . .	<b>36</b>

\*Students (including those in Intensive English) should register for ACMP 511T in the first semester; the grade IP will be recorded on the transcript until the 15-hour requirement is fulfilled

\*\*Allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; collaborative piano skills: chamber music (any chamber music department course) and accompanying

#### Additional Requirements

- 1) Study and performance of works from the complete repertoire
- 2) Promotional at the end of the first year (PNO 595)
- 3) Pre-recital and recital in second year (PNO 699)

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio . . . . .	16
STR 500	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Chamber Music* . . . . .	3
double bass: CHM 520 or STR 130T	
violin, viola, and violoncello: CHM 520	
Electives . . . . .	13
<b>Total credits</b> . . . . .	<b>36</b>

\*Recommended for the first three semesters

#### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510); part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)
- 2) Promotional at the end of the first year (STR 595)
- 3) Pre-recital and recital in second year (STR 699)

THEORETICAL STUDIES	CREDITS
Programs of study are designed in consultation with the Theoretical Studies department chair and may include requirements in addition to those stated below.	
Studio* . . . . .	16
THYG 500	
Theoretical Studies . . . . .	16
THYG 553-554	
four credits from THYG 555, 556, 557	
electives (8 credits)	
Electives . . . . .	4
<b>Total credits</b> . . . . .	<b>36</b>

\*Studio is required until the thesis is completed (see Beyond-Degree Studio)

#### Additional Requirements

Analytical Thesis (THYG 694), Compositional Thesis (THYG 695) or second Analytical Thesis (THYG 694), and Portfolio (699) at the end of the second year if requested by department

VOCAL PEDAGOGY	CREDITS
Studio . . . . .	16
VC 500	
Voice . . . . .	12
VC 563-564 and 565-566 (first year)	
4 credits from: VC 573-574, 575-576, 577-578	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Electives . . . . .	4
<b>Total credits</b> . . . . .	<b>36</b>

#### Additional Requirements

- 1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)
- 2) Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)
- 4) Lecture/Demonstration (VC 692) or Thesis (VC 693) in second year

VOCAL PERFORMANCE	CREDITS
Studio . . . . .	16
VC 500	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Electives* . . . . .	16
<b>Total credits</b> . . . . .	<b>36</b>

\*Four credits of vocal coaching may be used toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate

#### Additional Requirements

- 1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)
- 2) One year of diction that covers French, German, and Italian strongly recommended
- 3) Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)
- 4) Promotional at the end of the first year (VC 595)
- 5) Pre-recital and recital in second year (VC 699); recital program notes and/or translations by the student

WIND ENSEMBLE CONDUCTING	CREDITS
Studio . . . . .	16
WNDEN 500	
Conducting . . . . .	16
WNDEN 501T-502T, 503-504, 567-568, 667-668	
Theoretical Studies . . . . .	2
Musicology . . . . .	2
<b>Total credits</b> . . . . .	<b>36</b>

#### Additional Requirements

- 1) Undergraduate courses in solfège (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation
- 2) Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair
- 3) Comprehensive Exam (WNDEN 693)
- 4) Recital in second year (WNDEN 699)



## WOODWINDS

## CREDITS

Flute, Oboe, Clarinet, Bassoon, Saxophone\*

Studio .....	16
WW 500 .....	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
<b>Total credits .....</b>	<b>36</b>

\*Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)

## COMMONWEALTH OF MASSACHUSETTS TEACHER CERTIFICATION PROGRAM

See *Undergraduate Programs of Study*, page 12.

## GRADUATE DIPLOMA

This program consists of two years of full-time study in composition, instrumental performance, or vocal performance. Programs may include repertoire coaching, ensemble, chamber music, and course work as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair.

Students who have graduated from NEC's master's degree program may petition to apply one year's work (12 credits maximum with grades of B or better) from the master's to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. In such cases, the second program may be completed in one year. If the petition is approved, the promotional is waived; for vocal performance majors the one-year ensemble requirement for the second program is also waived.



PAUL JOLLY

## CREDITS

Studio .....	16
Electives* and chamber music .....	8
<b>Total credits .....</b>	<b>24</b>

\*Admission to *Theoretical Studies* courses requires passing the Master's Music Theory Competency Examination (see Master's Examinations in History and Theory). Vocal Performance majors may apply four credits of *vocal coaching* toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate. Students in the Opera program pay a surcharge (see Fees).

### Additional Requirements

- 1) Participation in ensemble is required for most majors (see Graduate Ensemble Participation)
- 2) Public promotional/half recital at the end of the first year (596) for contemporary improvisation, jazz, vocal, guitar, string, organ, and piano performance majors
- 3) Full recital at the end of the first year (598) for woodwind, harp, brass, and percussion performance majors.
- 4) First-year review for composition majors: presentation of work completed during the first year (CMP 593)
- 5) For all performance majors: full recital in second year (698)
- 6) For composition majors: Portfolio of compositions and public performance of at least one major work in second year (CMP 693)

## ARTIST DIPLOMA

The Artist Diploma is a unique Conservatory program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students



focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led.

In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition remission, as well as the opportunity to perform in Jordan Hall each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years' residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

## DOCTOR OF MUSICAL ARTS

The Doctor of Musical Arts degree (D.M.A.), offered in composition, performance, music education, and theoretical studies, is a rigorous and selective program intended for musicians who combine the highest attainments in their major area with proven accomplishment in musicology and theoretical studies. A master's degree in music is a prerequisite for the D.M.A. program. Normally, the equivalent of five full-time semesters (8-10 credits per semester, not including recital and research credits) is needed to complete the D.M.A. degree; students must be full-time in their first year. Most students spend three or more years in the program. Additional information is available from the Chair of the Doctoral Committee or the Associate Dean for Advanced Studies.

Students' programs of study are designed in consultation with the Doctoral Committee or Dean. A minimum of 60 credits beyond master's study is required. Generally, students earn 30

credits in their major area: studio (16 credits), allied performance studies such as chamber music, vocal coaching, or conducting (2 credits), recitals and research projects (12 credits). Performers present three full-length recitals accompanied by extensive program notes (one of the recitals may be a lecture/recital), and complete a major writing project based on academic research; composers present one recital of chamber music and a dissertation (large-scale original work with an analytical paper). An additional 30 credits are earned in academic subjects: doctoral seminars (12 credits) and electives from the graduate curriculum, including independent projects for extended credit (18 credits).

## COMPOSITION, CONDUCTING, SOLO PERFORMANCE

### CREDITS

Studio .....	16
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives .....	18
Recitals .....	9
Research Projects .....	3
<b>Total credits</b> .....	<b>60</b>

### Additional Requirements

- 1) Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty
- 2) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee
- 3) Conducting majors: attendance at large ensemble rehearsals (four semesters)
- 4) Qualifying examination, normally at the end of the second year of study; includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work

## THEORETICAL STUDIES

### CREDITS

Degree Concentration .....	16
studio (16 credits)	
Doctoral Seminars .....	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives* .....	18
Lectures/Recitals .....	8
Dissertation .....	6
<b>Total credits</b> .....	<b>60</b>

\* Musicology and Theoretical Studies courses are recommended

### Additional Requirements

- 1) Proficiency in some area of performance or in composition is to be demonstrated, either in one of the required lecture/recitals, or in a specially approved setting
- 2) A written, publishable version of each lecture or lecture/recital is to be submitted for approval at the time of such events
- 3) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee
- 4) Qualifying examination, normally at the end of the second year of study, includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work
- 5) In addition, at the oral exam the student will be expected to demonstrate experience and knowledge in at least one of the following domains: theory pedagogy; music technology (analytical, compositional, or pedagogical); global music; performance practice; acoustics; mathematics and statistics; history of ideas; aesthetics; or cognitive science



# COURSE OFFERINGS AND FACULTY BY DEPARTMENT

*Most courses listed on the following pages are offered each academic year. For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar's Office. Courses numbered 100 through 499 are undergraduate level; courses numbered 500 through 999 are graduate level. Course numbers followed by a T are taught to mixed classes of undergraduates and graduates. Undergraduate students may register for graduate-level courses with the instructor's permission.*

## BRASS AND PERCUSSION

F. Epstein, Chair; Barron, Bolter, Buda, Chapman, Davis, Hudgins, Katzen, Mackey, Menkis, Rife, Schlueter, Schmitz, Sebring, Sommerville, Wadenpohl, Yeo

Our Brass Department features the entire Boston Symphony Orchestra horn and tuba sections, two members of the trumpet, and two members of the trombone section. Our BSO faculty offer students a choice of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Choir, and a team-taught Brass Repertoire Class. The many Conservatory ensembles offer multi-layered educational opportunities. The BSO and many of the world's other leading orchestras and musicians perform nearby, offering enriched education to developing musicians.

The Percussion Department focuses on producing professional orchestral players. Our faculty consists of seasoned professionals, including members of the Boston Symphony Orchestra. Our department offers the best of facilities, including practice rooms equipped with the most up-to-date instruments. Our curriculum emphasizes private instruction and practice, and offers students a variety of experiences, including drum set, hand drumming, electronic percussion, innovative percussion repertoire classes, and an active percussion ensemble.

*Studio (PRCBR 100, 500)*

### Classroom Instruction

#### PRCBR 120T — Horn Class

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Sebring, Sommerville

#### PRCBR 130T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see Ensembles). (1 credit) F. Epstein

#### PRCBR 140 — Trombone Choir

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Bolter

#### PRCBR 325T — Drum Set Class

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Buda (Not offered 99-00)

#### PRCBR 326T — Drum Set Class

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit) (Not offered 99-00)

#### PRCBR 340T — Brass Orchestral Repertoire Class

Weekly seminars provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. Open by audition. (1 credit) Faculty/Katzen

#### PRCBR 360T — Percussion Orchestral Repertoire Class

Instruction in orchestral literature, including standard audition repertoire. Performances of such significant chamber works as *L'Histoire du soldat*, *Faade*, *La Cration du monde*, and *Kammermusik No. 1*. Each year concludes with a mock audition. Year-long course, students must register in the fall. (1 credit) Hudgins

#### PRCBR 435T — Hand Drumming

Introduction to disciplines and techniques of Latin American hand drumming and the basic functions of Latin percussion. (1 credit) Davis

#### PRCBR 436T — Hand Drumming

Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. (1 credit)

#### PRCBR 437T — Electronic Percussion

Comprehensive, hands-on study of electronic percussion, technologies relevant to the professional percussionist, including MIDI, audio techniques, programming, and sequencing. Introduces basic music computer notation. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course; credit is earned after the second semester. (0 credit) Faculty

#### PRCBR 438T — Electronic Percussion

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (1 credit)

#### PRCBR 520 — Horn Class

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Sebring, Sommerville

#### PRCBR 525T — Drum Set Class

Graduate offering of PRCBR 325T. (1 credit) Buda

#### PRCBR 526T — Drum Set Class

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit) Buda

#### PRCBR 530T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see Ensembles). (1 credit) F. Epstein

#### PRCBR 535T — Hand Drumming

Graduate offering of PRCBR 435T. (1 credit) Davis

#### PRCBR 536T — Hand Drumming

Continuation of PRCBR 535T. Prerequisite: PRCBR 535T. (1 credit) Davis

#### PRCBR 537T — Electronic Percussion

Graduate offering of PRCBR 437T. Year-long course. (0 credit) Faculty

#### PRCBR 538T — Electronic Percussion

Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. Year-long course. (1 credit)

#### PRCBR 540 — Trombone Choir

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Bolter

#### PRCBR 540T — Brass Orchestral Repertoire Class

Graduate offering of PRCBR 340T. Open by audition. (1 credit) Faculty/Katzen

#### PRCBR 560T — Percussion Orchestral Repertoire Class

Graduate offering of PRCBR 360T. (1 credit) Hudgins

## CHAMBER MUSIC

Vallecillo, Chair; Alliffranchini, Buswell, Chodos, Chuat, S. Drury, Dunham, Gibbons, Heiss, Hodgkinson, Hoenich, Huang, Kim, Kitchen, Krimsier, Leisner, Lesser, Ou, Palma, Radnofsky, Rosenblith, Sommerville, L. Stoltzman, R. Sullivan, Vallecillo, Wells, Wrzesien, B. Zander, P. Zander

At NEC, Chamber Music provides students with opportunities to learn repertoire, practice under the direction of experienced coaches, and perform as part of small musical ensembles. Chamber Music offers a program of regularly scheduled masterclasses to demonstrate the challenges of music making; attendance is required.

### *Classroom Instruction*

#### **CHM 120 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

#### **CHM 271T — Piano Ensemble**

Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

#### **CHM 435T — Sonata and Lieder Repertoire**

Study, preparation, and performance of sonata and lieder repertoire. Open by audition to string (except double bass), piano, wind, and voice majors. (2 credits) Vallecillo

#### **CHM 436T — Sonata and Lieder Repertoire**

Continuation of CHM 435T. Prerequisite: CHM 435T. (2 credits)

#### **CHM 507 — Coaching in Sonata Repertoire**

Semester-long partnership with a collaborative piano major in the study of sonatas. Open by audition to instrumental majors. (1 credit) Vallecillo

#### **CHM 508 — Coaching in Sonata Repertoire**

Continuation of CHM 507. Prerequisite: CHM 507. (1 credit)

#### **CHM 520 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

#### **CHM 535T — Sonata and Lieder Repertoire**

Graduate offering of CHM 435T. (2 credits) Vallecillo

#### **CHM 536T — Sonata and Lieder Repertoire**

Continuation of CHM 535T. Prerequisite: CHM 535T. (2 credits)

#### **CHM 553 — Interpretation Class**

Issues of interpretation: phrase structure, rhythm, articulation, tempo, and character; chamber music, conducting, teaching, and performance techniques; poetry recitation. (2 credits) B. Zander

#### **CHM 554 — Interpretation Class**

Continuation of CHM 553. Prerequisite: CHM 553. (2 credits)

#### **CHM 571T — Piano Ensemble**

Graduate offering of CHM 271T. (1 credit) Faculty

#### **CHM 607 — Coaching in Sonata Repertoire**

Continuation of CHM 508. Prerequisite: CHM 508. (1 credit) Vallecillo

#### **CHM 608 — Coaching in Sonata Repertoire**

Continuation of CHM 607. Prerequisite: CHM 607. (1 credit)

## CHORAL CONDUCTING

Brooks, Chair; Hafner

### *Studio (CHOR 500)*

### *Classroom Instruction*

#### **CHOR 437T — Choral Conducting**

Beat technique; repertoire for church choir, high school and college chorus; training of young voices in choral ensembles. (2 credits) Brooks



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#### **CHOR 438T — Choral Conducting**

Continuation of CHOR 437T. Prerequisite: CHOR 437T. (2 credits)

#### **CHOR 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material includes Morris and Ferguson's *Preparatory Exercises in Score Reading*, as well as vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Hafner

#### **CHOR 504 — Score Reading**

Continuation of CHOR 503. Prerequisite: CHOR 503. (2 credits)

#### **CHOR 505T — Advanced Solfège**

Extends sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser and Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp (Not offered 99-00)

#### **CHOR 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, surveys of texts and pedagogies, and written proposals for solfège and ear-training curricula. Continuation of CHOR 505T. Prerequisite: CHOR 505T. (2 credits) (Not offered 99-00)

#### **CHOR 537T — Choral Conducting**

Graduate offering of CHOR 437T. (2 credits) Brooks

#### **CHOR 538T — Choral Conducting**

Continuation of CHOR 537T. Prerequisite: CHOR 537T. (2 credits)

#### **CHOR 567 — Advanced Choral Conducting**

Beat technique, repertoire for diverse choral ensembles, history of choral music, score analysis of 16th- through 20th-century repertoire, voice production, diction, rehearsal technique, and programming. Instructor's permission required. (2 credits) Brooks

#### **CHOR 568 — Advanced Choral Conducting**

Continuation of CHOR 567. Prerequisite: CHOR 567. (2 credits)

#### **CHOR 667 — Advanced Choral Conducting**

Continuation of CHOR 568. Prerequisite: CHOR 568. (2 credits)

#### **CHOR 668 — Advanced Choral Conducting**

Continuation of CHOR 667. Prerequisite: CHOR 667. (2 credits)



## COLLABORATIVE PIANO

Vallecillo, Chair; Decima, Iwama, Monroe, Ward

### *Studio (ACMP 500)*

#### *Classroom Instruction*

##### **ACMP 303T — Introduction to Accompanying Skills**

Pianists learn instrumental and vocal repertoire, as well as the essential skills of collaboration: ensemble performance, balance, and orchestral sound. (2 credits) Vallecillo

##### **ACMP 304T — Introduction to Accompanying Skills**

Continuation of ACMP 303T. Prerequisite: ACMP 303T. (2 credits)

##### **ACMP 411T — Studio Accompaniment**

Fifteen hours of accompanying for studio. Co-requisite: ACMP 303T or ACMP 417T. (0 credit) Vallecillo

##### **ACMP 417T — Advanced Accompanying Skills**

Continuation of ACMP 304T. Placement by audition. (2 credits) Vallecillo

##### **ACMP 503T — Introduction to Accompanying Skills**

Graduate offering of ACMP 303T. Collaborative Piano majors should register for ACMP 517T. (2 credits) Vallecillo

##### **ACMP 504T — Introduction to Accompanying Skills**

Continuation of ACMP 503T. Prerequisite: ACMP 503T. (2 credits)

##### **ACMP 507 — Coaching in Sonata Repertoire**

Instrumental partnerships. Collaborative Piano majors only. (1 credit) Vallecillo/Iwama

##### **ACMP 508 — Coaching in Sonata Repertoire**

Continuation of ACMP 507. Prerequisite: ACMP 507. (1 credit)

##### **ACMP 511T — Studio Accompaniment**

Graduate offering of ACMP 411T. (0 credit) Vallecillo

##### **ACMP 517T — Advanced Accompanying Skills**

Continuation of ACMP 504T. Placement by audition. (2 credits) Vallecillo

##### **ACMP 573 — Vocal Accompaniment, English and American**

Training in the art of accompanying English and American songs from the lutenists to the present. (2 credits) Vallecillo/St. Laurent

##### **ACMP 574 — Vocal Accompaniment, English and American**

Continuation of ACMP 573. Prerequisite: ACMP 573. (2 credits)

##### **ACMP 575 — Vocal Accompaniment, French**

Training in the art of accompanying French vocal music. Style, ensemble, diction, basic communication. (2 credits) Iwama

##### **ACMP 576 — Vocal Accompaniment, French**

Continuation of ACMP 575. Prerequisite: ACMP 575. (2 credits)

##### **ACMP 577 — Vocal Accompaniment, German**

Training in the art of accompanying *Lieder*. Instructor's permission required. (2 credits) Decima

##### **ACMP 578 — Vocal Accompaniment, German**

Continuation of ACMP 577. Prerequisite: ACMP 577. (2 credits)

##### **ACMP 607 — Coaching in Sonata Repertoire**

Continuation of ACMP 508. Prerequisite: ACMP 508. (1 credit)

##### **ACMP 608 — Coaching in Sonata Repertoire**

Continuation of ACMP 607. Prerequisite: ACMP 607. (1 credit)

##### **ACMP 901 — Doctoral Seminar in Coaching**

Designed to establish the skills of vocal coaching: phrasing, diction, rhythmic security, and textual analysis. (1 credit) Iwama

##### **ACMP 902 — Doctoral Seminar in Coaching**

Continuation of ACMP 901. (1 credit)

## COMPOSITION

Hyla, Peyton, Cochairs; Berger, Ceely, Cogan, DiDomenica, Fletcher, Gandolfi, Heiss, Lister, Maneri, Morgan, Peyton

### *Studio (CMP 100, 500)*

#### *Classroom Instruction*

##### **CMP 131 — Compositional Notation**

Development of notational exactness, precision, and professional quality. Computer use is encouraged after the development of hand-eye coordination in notational concepts. Study of editions and manuscripts. (2 credits) Lister

##### **CMP 411T — 16th-Century Counterpoint**

Analysis of Lassus's canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 102, 106. (3 credits) Davidson (Not offered 99-00)

##### **CMP 412T — 16th-Century Counterpoint**

Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (3 credits) (Not offered 99-00)

##### **CMP 418T — Composition for Non-Majors**

Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today's principal compositional techniques. (2 credits) Gandolfi

##### **CMP 443T — Instrumentation and Orchestration**

Demonstration of instrument categories and writing for individual instruments. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. (2 credits) Hyla

##### **CMP 444T — Instrumentation and Orchestration**

Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits) Hyla

##### **CMP 453T — Introduction to Sound Synthesis**

Compositional procedures associated with electronic sound synthesis, including notation, live electronic music, tape with performers, analog sound generation, stereo and quadraphonic performance. Instructor's permission required for non-majors. (2 credits) Morgan

##### **CMP 454T — Introduction to Sound Synthesis**

Introduces digital sound modules. Final project: taped composition for performance. Continuation of CMP 453T. Prerequisite: CMP 453T. (2 credits) Morgan

##### **CMP 490 — Senior Review**

See Undergraduate Composition program of study. (0 credit)

##### **CMP 515 — Tonal Composition: 19th Century**

The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. (2 credits) Peyton (Not offered 99-00)

##### **CMP 516 — Tonal Composition: 19th Century**

Continuation of CMP 515. Prerequisite: CMP 515. (2 credits)

##### **CMP 517 — Tonal Composition: Early 20th Century**

The study of "tonality" in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th-century masters. (2 credits) Peyton

##### **CMP 518 — Tonal Composition: Early 20th Century**

Explores the styles of Prokofiev, Hindemith, Ives, Copland, Carter, Ligeti, Gubaidulina. Dictation and ear training. Composition of several short pieces in differing styles. Continuation of CMP 517. Prerequisite: CMP 517. (2 credits)

**CMP 518T — Composition for Non-Majors**  
Graduate offering of CMP 418T. (2 credits) Gandolfi

**CMP 543T — Instrumentation and Orchestration**  
Graduate offering of CMP 443T. Instructor's permission required for non-majors. (2 credits) Hyla

**CMP 544T — Instrumentation and Orchestration**  
Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits)

**CMP 553T — Introduction to Sound Synthesis**  
Graduate offering of CMP 453T. Instructor's permission required for non-majors. (2 credits) Morgan

**CMP 554T — Introduction to Sound Synthesis**  
Continuation of CMP 553T. Prerequisite: CMP 553T. (2 credits)

**CMP 555 — Graduate Composition Seminar**  
Addresses topics important to composers. Instructor's permission required for non-majors. (2 credits) Heiss

**CMP 556 — Graduate Composition Seminar**  
Continuation of CMP 555. Instructor's permission required for non-majors. (2 credits) Gandolfi

**CMP 567 — History and Methods of Film Music Composition**  
Analysis and emulation of music in documentary, industrial, animated, and narrative film. Discussion of SMPTE time code, MIDI, and wild tracks techniques. Compositional assignments fit music to a variety of images. (2 credits) Faculty (Not offered 99-00)

**CMP 568 — History and Methods of Film Music Composition**  
Continuation of CMP 567. Prerequisite CMP 567. (2 credits) (Not offered 99-00)

**CMP 593 — First-Year Graduate Review**  
See Composition program of study. (0 credit)

**CMP 655 — Graduate Composition Seminar**  
Addresses topics important to composers. Prerequisite: CMP 555. (2 credits) Gandolfi

**CMP 656 — Graduate Composition Seminar**  
Continuation of CMP 655. Prerequisite: CMP 556. (2 credits) Heiss

## CONTEMPORARY IMPROVISATION

Blake, Chair; Bertoncini, Bley, Eade, Harada, Harlan, Hazilla, Lockwood, Moses, Netsky, Perez, Rabinovitz, Rabson, Row, Sandvik

Contemporary Improvisation provides students with the opportunity to synthesize such diverse musical traditions as jazz, contemporary classical, and ethnic through improvisation, performance, and composition.

Undergraduate courses are listed under Improvisation.

*Students are expected to bring cassette recorders to all Contemporary Improvisation courses.*

*Studio (CI 500 or as assigned by department)*

### Classroom Instruction

**CI 057 — Graduate Third Stream Ear Training**  
Focuses on aural memorization of melodies, rapid recognition and ability to reproduce intervals within the octave, various chord structures, and triad progressions. Rhythmic dictation, transcription of studied tunes' melodies, harmonies, and rhythm. (0 credit) Sandvik

**CI 058 — Graduate Third Stream Ear Training**  
Continuation of CI 057. Prerequisite: CI 057. (0 credit)

**CI 517T — Development of Long-Term Melodic Memory**  
Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik

**CI 518T — Development of Long-Term Melodic Memory**  
Continuation of CI 517T. Prerequisite: CI 517T. (2 credits) Blake

**CI 543T — Aural Training and Improvisation after Schoenberg**  
The stylistic language of early 20th-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern is learned using Third Stream aural-training techniques and improvisation. Memorization of taped excerpts from pieces by these composers and ear-training drills based on atonal theory. Prerequisite: a one-semester course in the improvisation track or instructor's permission. (2 credits) Sandvik (Not offered 99-00)

**CI 551T — Issues and Trends in American Music**  
Lectures and discussions addressing issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to issues and questions that form the course framework. (2 credits) Row

### CI 561T — Eastern European Jewish Music Traditions

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky (Not offered 99-00)







JEFF THIEBAUTH

#### CI 564T — Film Noir

Introduces such post-World War II themes as victimization and character. Attention is given to film music; students create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

#### CI 571 — Third Stream Methodology

Projects relevant to contemporary improvisation. (2 credits) Blake

#### CI 572 — Third Stream Methodology

Continuation of CI 571. Prerequisite: CI 571. (2 credits) Netsky

#### CI 577T — Indian Modal Improvisation

Introduces basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of *ragas* through performance with Western instruments and voice. Focus on melodic grammar and mood (*rasa*) of each *raga*. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Faculty (Not offered 99-00)

#### CI 578T — Advanced Indian Modal Improvisation

Focuses on advanced improvisational techniques in additional *ragas* (melodic modes) and *talas* (rhythmic cycles). Special attention is given to the rendering of the characteristic idiosyncracies of Indian melodic ornamentation on Western instruments and voice. Continuation of CI 577T. Prerequisite: CI 577T. (2 credits) Row (Not offered 99-00)

#### CI 582T — Music of Billie Holiday

Historical survey of Billie Holiday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake (Not offered 99-00)

#### CI 583T — Development of Long-Term Harmonic Memory

Study of 20th-century music with emphasis on advanced ear training. Non-majors only. (2 credits) Netsky

#### CI 584T — Development of Long-Term Harmonic Memory

Continuation of CI 583T. Prerequisite: CI 583T. (2 credits) Blake

#### CI 585T — Development of Personal Style

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

#### CI 586T — Development of Personal Style

Directed study of musicians' styles that are relevant to students in the class. Prerequisite: CI 585T. (2 credits) Netsky

#### CI 587T — Seminar in Musicianship

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of musical experiences. Provides insights into concert preparation, career strategies, and development of repertoires. (2 credits) Blake

#### CI 588T — Seminar in Musicianship

Continuation of CI 587T. Prerequisite: CI 587T. (2 credits)

#### CI 671 — Third Stream Methodology

Continuation of CI 572. Prerequisite: CI 572. (2 credits) Blake

#### CI 672 — Third Stream Methodology

Continuation of CI 671. Prerequisite: CI 671. (2 credits) Faculty Netsky

## HISTORICAL PERFORMANCE

Gibbons, Chair; Abreu, Krueger, Porter, Tyson

### Studio (HP 100, 500)

#### Classroom Instruction

#### HP 413T — Elementary Thoroughbass

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Porter (Not offered 99-00)

#### HP 414T — Elementary Thoroughbass

Continuation of HP 413T. Prerequisite: HP 413T. (1 credit) (Not offered 99-00)

#### HP 423T — Harpsichord Literature for Pianists

Survey of harpsichord literature from the 16th to mid-18th centuries. Special attention is given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Visits to the Boston Museum of Fine Arts instrument collection acquaint pianists with the sounds and actions of antique harpsichords. Recordings supplement demonstrations and student performances. (2 credits) Gibbons (Not offered 99-00)

#### HP 447T — Issues in Historical Performance

Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

#### HP 448T — Issues in Historical Performance

Continuation of HP 447T. Prerequisite: HP 447T or instructor's permission. (2 credits)

#### HP 463T — Classical Era Chamber Music Performance

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth- and 20th-century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

#### HP 464T — Classical Era Chamber Music Performance

Continuation of HP 463T. Prerequisite: HP 463T. (2 credits)

**HP 481T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Examines standard keyboard repertoire composed for harpsichord and fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works is explored. (2 credits) Gibbons (Not offered 99-00)

**HP 482T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Continuation of HP 481T. Prerequisite: HP 481T. (2 credits) (Not offered 99-00)

**HP 513T — Elementary Thoroughbass**

Graduate offering of HP 413T. Open to all keyboard majors. (1 credit) Porter (Not offered 99-00)

**HP 514T — Elementary Thoroughbass**

Continuation of HP 513T. Prerequisite: HP 513T. (1 credit) (Not offered 99-00)

**HP 523T — Harpsichord Literature for Pianists**

Graduate offering of HP 423T. (2 credits) Gibbons (Not offered 99-00)

**HP 547T — Issues in Historical Performance**

Graduate offering of HP 447T. (2 credits) Gibbons

**HP 548T — Issues in Historical Performance**

Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission. (2 credits) Gibbons

**HP 563T — Classical Era Chamber Music Performance**

Graduate offering of HP 463T. (2 credits) Gibbons

**HP 564T — Classical Era Chamber Music Performance**

Continuation of HP 563T. Prerequisite: HP 563T. (2 credits)

**HP 577 — Baroque Music Performance**

Performance of Baroque music on modern orchestral instruments. Limited to string players, two flutists, two oboists, two bassoonists, three keyboard players. Vocalists must obtain instructor's permission. (2 credits) Gibbons

**HP 578 — Baroque Music Performance**

Continuation of HP 577. Although HP 577 is not a prerequisite, students enrolled in HP 577 have priority for HP 578. (2 credits) (Not offered 99-00)

**HP 581T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Graduate offering of HP 481T. (2 credits) Gibbons (Not offered 99-00)

**HP 582T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Continuation of HP 581T. Prerequisite: HP 581T. (2 credits) (Not offered 99-00)

**HP 677 — Baroque Music Performance**

Continuation of HP 578. Prerequisite: HP 577. (2 credits) (Not offered 99-00)

**HP 678 — Baroque Music Performance**

Continuation of HP 677. Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678. Prerequisite: HP 578. (2 credits) (Not offered 99-00)

## IMPROVISATION

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Lockwood, Longstreth, Maneri, McBee, McNeil, Moses, Netsky, Perez, Rabinovitz, Radnofsky, Roos, Russell, Samuels, Sandvik, Schwendener, Zocher

The undergraduate Improvisation department encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies focuses on African-American traditions; Contemporary Improvisation provides students with the opportunity to synthesize such diverse traditions as jazz, contemporary classical, and ethnic music through improvisation, performance, and composition.

Graduate courses are listed under the Contemporary Improvisation and Jazz Studies departments.

*Students are expected to bring cassette recorders to courses marked with an asterisk (\*).*

*Studio (IMPRV 100 or as assigned by the department)*

### Classroom Instruction

**IMPRV 181T — Development of Long-Term Melodic Memory\***

Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik

**IMPRV 182T — Development of Long-Term Melodic Memory\***

Continuation of IMPRV 181T. Prerequisite: IMPRV 181T. (2 credits) Blake

**IMPRV 263 — Introduction to Jazz Theory and Ear Training**

Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear training as determined by placement exam. (1 credit) Netsky

**IMPRV 264 — Introduction to Jazz Theory and Ear Training**

Basic harmonic transcription and improvisation. Prerequisite: IMPRV 263. (1 credit)

**IMPRV 283T — Development of Long-Term Harmonic Memory\***

Study of 20th-century music with emphasis on advanced ear training. (2 credits) Netsky

**IMPRV 284T — Development of Long-Term Harmonic Memory\***

Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. (2 credits) Blake

**IMPRV 368 — Jazz Repertoire**

Advanced study, memorization, and performance of standard jazz repertoire. Prerequisite: IMPRV 264 or placement exam. (2 credits) McNeil

**IMPRV 378 — Jazz Theory**

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: IMPRV 283T, 483T, or placement exam. (2 credits) McNeil

**IMPRV 385T — Development of Personal Style\***

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

**IMPRV 386T — Development of Personal Style\***

Directed study of musicians' styles that are relevant to students in the class. Prerequisite: IMPRV 385T. (2 credits) Netsky



**IMPRV 425T — Development of Rhythmic Skills**

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources.

(1 credit) Cain

**IMPRV 443T — Aural Training and Improvisation after Schoenberg**

Study of the stylistic language of early 20th-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern using Third Stream aural-training techniques and improvisation. Memorization of taped excerpts from pieces by these composers, and ear-training drills based on atonal theory. Prerequisite: a one-semester course in the improvisation track or instructor's permission. (2 credits) Sandvik (Not offered 99-00)

**IMPRV 451T — Issues and Trends in American Music**

Lectures and discussions addressing issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to issues and questions that form the course framework. (2 credits) Row

**IMPRV 455T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. (2 credits) Russell

**IMPRV 456T — Lydian Chromatic Concepts**

Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. (2 credits)

**IMPRV 457T — Advanced Lydian Chromatic Concepts**

Analysis of 20th-century compositional jazz techniques. Development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: IMPRV 456T. (2 credits) Russell

**IMPRV 458T — Advanced Lydian Chromatic Concepts**

Continuation of IMPRV 457T. Prerequisite: IMPRV 457T. (2 credits)

**IMPRV 461T — Yiddish Music Performance Styles**

Introduction to various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky (Not offered 99-00)

**IMPRV 464T — Film Noir**

Introduction to post-World War II themes of commonality such as victimization and character study. Attention is given to film music; students are encouraged to create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

**IMPRV 473T — Arranging I**

Orchestration, instrumentation, and analysis of works from the jazz repertoire. Prerequisite: IMPRV 378. (2 credits) Longstreth

**IMPRV 474T — Arranging I**

Continuation of IMPRV 473T. Prerequisite: IMPRV 473T. (2 credits)

**IMPRV 475T — Arranging II**

Arranging for a 17-piece jazz or commercial band. Melodic analysis and basic voicing techniques for eight brass, five saxophones, and four rhythm. Prerequisite: IMPRV 474T. (2 credits) Longstreth

**IMPRV 476T — Arranging II**

Continuation of IMPRV 475T. Prerequisite: IMPRV 475T. (2 credits)

**IMPRV 477T — Indian Modal Improvisation\***

Introduction to basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of *ragas* through performance with Western instruments and voice. Focus on melodic grammar and mood (*rasa*) of each *raga*. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Rabinovitz (Not offered 99-00)

**IMPRV 478T — Advanced Indian Modal Improvisation**

Focuses on advanced improvisational techniques in additional *ragas* (melodic modes) and *talas* (rhythmic cycles). Special attention is given to the rendering of the characteristic idiosyncracies of Indian melodic ornamentation on Western instruments and voice. Continuation of IMPRV 477T. Prerequisite: IMPRV 477T. (2 credits) Row (Not offered 99-00)

**IMPRV 479T — Jazz Styles: Improvisation**

Selected topics in the history of jazz improvisation are studied through listening, transcription, and analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. Prerequisite: IMPRV 378. (2 credits) Chase (Not offered 99-00)

**IMPRV 480T — Jazz Styles: Composition**

Study of the styles of selected composers through listening, transcription, and analysis of jazz compositions, and composition of pieces in the style of historic composers including Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. Prerequisite: IMPRV 378 (2 credits) Chase

**IMPRV 482T — Music of Billie Holiday**

Historical survey of Billie Holiday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake (Not offered 99-00)

**IMPRV 483T — Jazz Ear Training**

Study of direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. Examination of the use of upper structure triads in improvisation and sight-singing; transcription of solos from records. Prerequisite: IMPRV 264 or by placement exam. (2 credits) Garzone

**IMPRV 487T — Seminar in Musicianship**

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of previous musical experiences. Provides insights into concert preparation, career strategies, and development of students' repertoires. (2 credits) Blake

**IMPRV 488T — Seminar in Musicianship**

Continuation of IMPRV 487T. Prerequisite: IMPRV 487T. (2 credits)



PAUL TOLLEY

## INTERDISCIPLINARY STUDIES

### *Classroom Instruction*

#### **INT 333 — Career Skills**

Combines lectures by music business professionals with hands-on projects. Topics include public relations materials, demo tapes, press photos, freelancing, management, performance anxiety, and practice techniques. Students produce their own press packets: resumes, repertoire lists, bios, and letterhead. (1 credit) Beeching, R. Sullivan

#### **INT 334 — Career Skills**

Topics covered include press relations, concert presentation skills, interviewing, private studio teaching; study abroad grants and tax issues for U.S. students; practical training and legal issues for international students. Students perform community concerts off campus, write cover letters and press releases, conduct alumni interviews, and complete their own career-related research projects. With the instructor's permission, students may substitute Arts Administration Internships (INT 440) for this class. Prerequisite: INT 333. (1 credit)

#### **INT 429T — Introduction to Music and Technology I**

This course introduces the basic tools of current music technology. Emphasis is on first-hand experience across the range of technologies. At the same time, the core ideas of these technologies will be explored, explained, and discussed. The course is project-driven, with smaller weekly projects and larger semester-long projects. Focuses on computers, synthesizers, and notation software, and on the integration of these components, using *Finale*. (2 credits) Burdick

#### **INT 430T — Introduction to Music and Technology II**

Continuation of INT 429T. Prerequisite: INT 429T. Focuses on recording, sampling, sequencing software, and on the integration of all three of these components, using *Vision*. (2 credits) Burdick

#### **INT 440T — Arts Administration Internships**

Practical work experience in Boston-area arts organizations: recording studios, symphony orchestras, opera companies, artist management firms, arts councils, and public radio stations. With the instructor's permission, students may substitute this course for the second semester of Career Skills (INT 334). (1 credit) Beeching

#### **INT 450 — Independent Study**

See Independent Study, under Academic Regulations and Information, for description. (1-3 credits)

#### **INT 460 — Cross-Registration: Northeastern University**

See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

#### **INT 470 — Cross-Registration: Simmons College**

See Cross-Registration, under Academic Regulations and Information, for description. (3-4 credits)

#### **INT 480 — Cross-Registration: Tufts University**

See Cross-Registration, under Academic Regulations and Information, for description. (2-4 credits)

#### **INT 513/514T — Intensive English I**

#### **INT 515/516T — Intensive English II**

Practice in vocabulary, grammar, reading, and listening comprehension; preparation for the TOEFL. (4 non-degree credits each semester) Kambouris

#### **INT 529T — Introduction to Music in Technology I**

For description, see INT 429T. (2 credits) Burdick

#### **INT 530T — Introduction to Music in Technology II**

Continuation of INT 529T. Prerequisite: INT 529T. For description, see INT 430T.

#### **INT 537T — English as a Second Language I**

Speaking and writing practice, reading and listening comprehension, vocabulary development; selected grammar and usage exercises. Placement by exam. (0 credit) Chandler, Kambouris

#### **INT 538T — English as a Second Language I**

Reading and listening comprehension; American history, culture and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: INT 537T or placement by exam. (0 credit)

#### **INT 540T — Arts Administration Internships**

Graduate offering of INT 440T. (1 credit) Beeching

#### **INT 550 — Independent Study**

See Independent Study, under Academic Regulations and Information, for description. (1-2 credits)

#### **INT 560 — Cross-Registration: Northeastern University**

See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

#### **INT 580 — Cross-Registration: Tufts University**

Limited to graduate-level music courses. See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

#### **INT 637T — English as a Second Language II**

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) Chandler

#### **INT 638T — English as a Second Language II**

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of INT 637T. (0 credit)

#### **INT 647T — Critical Reading and Writing**

Reading, summary, and analysis of a variety of literary forms: sermons, poems, diaries, letters, speeches, journalist reports, interviews, editorials, short essays, and scholarly articles. Study of correct documentation; writing thesis statements; learning to structure arguments. Prerequisite: INT 638T or placement exam. (0 credit) Chandler

#### **INT 648T — Reading Seminar**

Continuation of INT 647T. Prerequisite: INT 647T. (0 credit) (Not offered 99-00)

#### **INT 820, 840 — Beyond-Degree Studio**

See Beyond-Degree Studio, under Academic Regulations and Information, for description. (0 credit)

#### **INT 980 — D.M.A. Research Project**

Prerequisites: MHST 901, 902; THYG 901, 902. (1-3 credits)

#### **INT 990 — D.M.A. Recital**

See Doctor of Musical Arts program of study.



## JAZZ STUDIES

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Lockwood, Longstreth, Maneri, McBee, McNeil, Moses, Netsky, Perez, Rabinovitz, Radnofsky, Roos, Russell, Samuels, Sandvik, Sanford, Schwendener, Zocher

Undergraduate courses are listed under the Improvisation department.

### *Studio (JS 500)*

#### *Classroom Instruction*

##### **JS 525T — Development of Rhythmic Skills**

Graduate offering of IMPRV 425T. (2 credits) Cain

##### **JS 555T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. (2 credits) Russell

##### **JS 556T — Lydian Chromatic Concepts**

Continuation of JS 555T. Prerequisite: either JS 555T or 577. (2 credits) Russell

##### **JS 557T — Advanced Lydian Chromatic Concepts**

Analysis of 20th-century compositional jazz techniques. Development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 556T. (2 credits) Russell

##### **JS 558T — Advanced Lydian Chromatic Concepts**

Continuation of JS 557T. Prerequisite: JS 557T. (2 credits) Russell

##### **JS 573T — Arranging I**

Orchestration, instrumentation, and analysis of works from the jazz repertoire. (2 credits) Longstreth

##### **JS 574T — Arranging I**

Continuation of JS 573T. Prerequisite: JS 573T. (2 credits)

##### **JS 575T — Arranging II**

Arranging for a 17-piece jazz or commercial band. Melodic analysis and basic voicing techniques for eight brass, five saxophones, and four rhythm. Prerequisite: JS 574T. (2 credits) Longstreth

##### **JS 576T — Arranging II**

Continuation of JS 575T. Prerequisite: JS 575T. (2 credits)

##### **JS 577 — Introduction to Advanced Jazz Theory**

Introduces material that bridges the gap between classical harmonic nomenclature and modern jazz harmonic symbology. (2 credits) Russell

##### **JS 578 — Advanced Jazz Theory**

Study of European harmonic concepts as they may be applied to reharmonization of jazz standards. (2 credits) Faculty (Not offered 99-00)

##### **JS 579T — Jazz Styles: Improvisation**

Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. (2 credits) Chase (Not offered 99-00)

##### **JS 580T — Jazz Styles: Composition**

Studies selected composers' styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. (2 credits) Chase

##### **JS 583T — Jazz Ear Training**

Studies the direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. (2 credits) Garzone

## LIBERAL ARTS

McPherson, Chair; Breese, Brooks, Chandler, Coté, Desjardins, Hicks, Harrison, Joshel, Kambouris, Keppel, Klein, Lepson, Reutlinger, Row

The Liberal Arts department offerings, structured around freshman seminar courses, provide cultural, social, intellectual, and political contexts for music, as well as opportunities to study major academic disciplines. The curriculum offers a broad range of courses in languages, literature, history, cultural studies, art, and the sciences; other courses combine various disciplines. The Liberal Arts program ensures that students attain college-level proficiency in the essential skills of writing, thinking, and critical reading.

Graduate Intensive English and English as a Second Language courses are listed under the Interdisciplinary Studies department. Students should see the *International Student Handbook* for more information.

### *First-Year Core Curriculum*

#### **LARTS 111 — Freshman Writing**

Instruction in writing, critical reading, academic conventions, computer and research skills. (2 credits) Harrison, Keppel

#### **LARTS 221 — Freshman Seminar I**

Fall Seminars focus on a topic and major texts. There is an emphasis on developing academic skills, including critical reading, keeping portfolios, speaking, and debating. Courses include: *The Comic Imagination*, *Opera Stories*, *How Do We Know*, *The Buddha*, *Human Endurance*, and *Individual and Society*. Co-requisite LARTS 111. (2 credits) Faculty

#### **LARTS 222 — Freshman Seminar II**

Spring Seminars expand topics to include their contexts and other academic disciplines. Skills involved include using secondary literature, research in libraries and on the Internet, working with peers, project presentations, and analytical papers. Courses include: *Suffering and the Human Condition*, *Dharma and Karma*, *The Nature of Tragedy*, *The Rebel*, *Revolutions*, *The Millennium*, *Love Stories*, *Murder Stories*, *Creation Myths*, *Artists and Audiences*, *Unsolved Mysteries*, *Explorers*, *Creators*, *Human Nature*, *Fin de Siècle*, *Truth*, and *Beauty and the Good*. Prerequisite: LARTS 111, 221. (2 credits) Faculty

*Liberal Arts electives may be taken after students complete LARTS 111, 221, and 222. The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188, 291, 292.*

### *Languages*

#### **LARTS 113T/114T — Intensive English I**

#### **LARTS 115T/116T — Intensive English II**

Practice in vocabulary, grammar, reading and listening comprehension; preparation for the TOEFL. (8 non-degree credits each semester) Kambouris

#### **LARTS 137T — English as a Second Language I**

Speaking, writing, reading, and listening comprehension; vocabulary development; selected grammar and usage exercises. Placement by exam. (2 credits) Chandler, Kambouris

#### **LARTS 138T — English as a Second Language I**

Reading and listening comprehension; American history, culture, and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: LARTS 137T or placement by exam. (2 credits)

#### **LARTS 147T — Critical Reading and Writing**

Summary and analysis of a variety of literary forms, poems, sermons, diaries, letters, speeches, journalist reports, interviews, editorials, and short essays. Study of correct documentation; writing thesis statements; learning to structure an argument. Required before LARTS 211 and 221. Prerequisite: LARTS 238T or placement exam. (2 credits) Chandler

#### **LARTS 148T — Reading Seminar**

Designed for international students in ESL I. Teaches strategies to promote better reading and vocabulary development. Writing is done in response to reading. (2 credits) Faculty

**LARTS 181 — Introduction to Spoken German I**

Practice in hearing, speaking, and writing to develop a knowledge of basic grammatical structures. Designed to teach a thorough command of the language for reading fiction and expository prose. (3 credits) Reutlinger

**LARTS 182 — Introduction to Spoken German II**

Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. (3 credits)

**LARTS 185 — French I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Faculty

**LARTS 186 — French II**

Continuation of LARTS 185. Prerequisite: LARTS 185. (3 credits)

**LARTS 187 — Italian I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Coté

**LARTS 188 — Italian II**

Continuation of LARTS 187. Prerequisite: LARTS 187. (3 credits)

**LARTS 237T — English as a Second Language II**

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: LARTS 138T or placement by exam. (2 credits) Chandler

**LARTS 238T — English as a Second Language II**

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of LARTS 237T. (2 credits) Chandler

**Literature****LARTS 320 — Classics**

Concentrates on enduring and influential works in the Western tradition, such as *The Divine Comedy*, *Faust*, *Don Quixote*, *Middlemarch*, *Crime and Punishment*, and *Ulysses*. (2 credits) McPherson (Not offered 99-00)

**LARTS 321 — Don Juan**

Looks at different presentations of Don Juan in myth and music, beginning with the popular tradition in the 17th century and ending with modern cinema. Special attention will be given to Mozart's *Don Giovanni* and readings of Mozart's version of the legend in the 19th and 20th centuries. (2 credits) Joshel

**LARTS 325 — Shakespeare**

Discussion and analysis of Shakespeare's tragedies *Hamlet*, *King Lear*, *Othello*, and *Macbeth*. Examination of these plays as drama, poetry, film, and, where appropriate, opera. (2 credits) McPherson

**LARTS 326 — Women and Literature**

Examination of the writing of African-American, Asian-American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. (2 credits) Joshel

**LARTS 332 — Poetry**

Focuses on the writing of poetry as well as in-class analysis and discussion of students' poems. Readings and discussions of works by contemporary authors. (2 credits) Lepson

**LARTS 348 — American Literature**

Reading and analysis of representative works from American literature to understand its central themes and impact on American society. Authors include Melville, Dickinson, Hemingway, Langston Hughes, and Morrison. (2 credits) McPherson (Not offered 99-00)

**LARTS 445 — Contemporary Literature**

Analysis and discussion of contemporary novels chosen for their technical variety and representation of cultural aspects of modern life. (2 credits) McPherson

**LARTS 467 — Modernism**

Examines the modernist movement through literature, film, psychology, visual arts, and music. (2 credits) McPherson

**History****LARTS 246 — Ancient Near East**

An introduction to the history and culture of the ancient Near East and Egypt (c. 3000 to 500 B.C.). The development of cities, writing systems, and state forms in ancient Sumer, Babylonia, Egypt, Palestine, and Assyria; consideration of art, literature, and religions of these societies. (2 credits) Joshel (Not offered 99-00)

**LARTS 336 — History of Modern Western Philosophy: Descartes to Heidegger**

This course will examine the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers, and consider the primary conceptual shifts that distinguish these thinkers from "pre-modern" philosophers. We will also study ways in which each thinker's ideas form a system. (2 credits) Breese

**LARTS 338 — Darwin, Marx, and Freud**

Traces the larger impact of these seminal thinkers. Emphasis on general principles of their works and interpretations; analysis of influences and criticisms of their theories. (2 credits) McPherson (Not offered 99-00)

**LARTS 342 — The Politics of the Modern World**

Examines such contemporary international political issues as rivalry for world power, struggle for energy and food, emergence of nationalist and religious ideologies, and dangers of nuclear proliferation. (2 credits) Klein (Not offered 99-00)

**LARTS 416 — China and Japan**

Survey of 20th-century politics and society in China and Japan. (2 credits) Klein (Not offered 99-00)

**LARTS 417 — Europe in the 20th Century**

Study of Europe from World War I to the present. Discussion of the rise of militarist, fascist, and Communist challenges to democracy; the impact of the Depression on the political and social character of Europe; the wave of anti-Semitism; the diplomacy of appeasement; the loss of world power after 1945; problems confronting contemporary Europe. (2 credits) Klein (Not offered 99-00)



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### LARTS 421 — Holocaust

The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. (2 credits) Klein

### LARTS 432 — Roman Culture and Society

Focuses on the organization of power in ancient Rome and its cultural expression in art, architecture, literature, and entertainment. (2 credits) Joshel (Not offered 99-00)

### LARTS 434 — Greek Culture and Society

An introduction to the history and culture of ancient Greece from the Homeric to the Classical periods. Topics include: values of the hero, archaic culture, development of democracy, the Athenian empire, the Sophists and Socrates, and Greek art and theater. (2 credits) Joshel (Not offered 99-00)

### LARTS 442 — The American Century

A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art, and music. (2 credits) Klein

### *Cultural Studies*

#### LARTS 244 — Medieval and Renaissance Culture

Art, literature, and social rituals of Europe from 1000 to 1600; social organization and cultural production of church, court, manor, and city-state. Artistic and social context of music and musicians in the Middle Ages, Renaissance, and Reformation. Recommended in conjunction with Survey of Music History I (MHST 112). (2 credits) Joshel (Not offered 99-00)

#### LARTS 257 — The Romantic Movement

An examination of the cultural movement, with particular attention to the various expressions in literature, fine arts, music, and philosophy. (2 credits) McPherson

#### LARTS 316 — Religious Traditions of the World

Explores religious traditions through an examination of texts, teachings, and practices, and considers the philosophical problems inherent in the study of multiple religions. Surveys Judaism, Christianity, Buddhism, Islam, and Confucianism. Film, devotional music, scriptural sources. (2 credits) Breese (Not offered 99-00)

#### LARTS 317 — Metaphysics

We will ask about the nature of reality and whether we are able to know what is real. Is the material world as it appears to us all that there is? If we say there is something else beyond what science can measure, how can we prove it? Are there unchanging truths that we should strive to discover, or is the world always in flux? If reason contradicts our senses, which do we trust? (2 credits) Breese (Not offered 99-00)

#### LARTS 333 — Ethics

Investigation of the principal religious and philosophic theories regarding moral life, from Western European and feminist as well as non-Western perspectives, and the relation of these to such contemporary moral issues as racism, sexism, right to life, right to death, and personal integrity. (2 credits) Breese (Not offered 99-00)

#### LARTS 337 — Music, Society, and Politics

Relates music to the social, political, and intellectual milieu in which it was created. Focuses on such composers as Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, and Weill. (2 credits) McPherson (Not offered 99-00)

### LARTS 339 — Philosophy of Religion

An examination of the philosophical problems that arise when we consider the world's religions. Can we know whether there is a divine or transcendent reality? How is religious music thought to function within different religions—can it actually convey the listener to the divine, or is it merely expressing human feelings? How do we reconcile multiple religions all claiming divinely given truths? Are reason and faith mutually exclusive? Why does religious language seem so odd? Does evil really exist? Are mystics divinely inspired or insane? (2 credits) Breese

### LARTS 351 — Revolutions

The last two hundred years have seen major revolutions in politics, science, industry, and technology. The seminar will examine those turning points in history and their impact on ordinary lives. (2 credits) McPherson (Not offered 99-00)

### LARTS 415 — Wealth and Poverty of Nations

A study of the philosophy of economics, and its application to such contemporary issues as the business of the arts, the growth of international competition, and the changing structure of work in industrial society. (2 credits) Klein (Not offered 99-00)

### LARTS 437 — Black Culture and Consciousness

Explores African-American aesthetics and its impact on Western thought, behavior, and cultural and artistic tastes. (2 credits) Hicks (Not offered 99-00)

### LARTS 469 — Human Nature

Examines human nature, focusing on moral life and values, as it has been expressed in religion, philosophy, and science. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre. (2 credits) McPherson (Not offered 99-00)

### LARTS 481 — Cultural History of India

Study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 B.C.), through the growth of Buddhism (c. 563-200 B.C.), the "classical era" (c. 320-647 A.D.), the period of Islamic influence (1200-1750 A.D.), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the *Bhagavad Gita* and *Ramayana*, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natyayam (classical dance), and miniature paintings. (2 credits) Row (Not offered 99-00)

### *Art*

#### LARTS 291 — Visual Arts Studio

Studio art and appreciation. Introduces fundamental visual language through drawing, color media, and studio projects. Discussion of a broad range of works by traditional and nontraditional artists which provide background and inspiration for creating original works in class. (2 credits) Desjardins

#### LARTS 292 — Art History: The Story of Modern Art

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. (2 credits) Desjardins

#### LARTS 363 — Film Studies I

Explores ways of seeing and forms of representation in film; examines the viewer's engagement in the visual image and narrative; establishes critical perspectives for viewing films. (2 credits) Joshel (Not offered 99-00)

#### LARTS 364 — Film Studies II

Focuses on European art films from the '20s to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German "New Cinema," and selected Italian films. Prerequisite: LARTS 363. (2 credits) Joshel



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## Science

### LARTS 314 — Sociology of Music

Investigates the nature, essential properties, and relationships of music and its oral and notated expressions within a given social context. Examines how music reflects the character of a society and how it may be the basis for social structure. (2 credits) Hicks (Not offered 99-00)

### LARTS 318 — Social Psychology

Introduces concepts in social psychology through demonstrations, readings, films, lectures, and discussions. Focuses on social situations, reciprocal effects of attitudes and behavior, prejudice, aggression, attraction, and altruism. (2 credits) Chandler (Not offered 99-00)

### LARTS 354 — The Cosmos: Chance, Necessity, and Order

Introduces intriguing implications of modern science. Explores concepts of chance, necessity, and order in three scientific areas: evolution, thermodynamics, and quantum physics. No previous knowledge of science is required. (2 credits) Faculty (Not offered 99-00)

### LARTS 355 — Universe: Introduction to Astronomy and Cosmology

Examines the solar system; causes of days and seasons on earth and other planets; basic principles of gravity, light, energy, and atoms; life cycles of stars; formation of black holes, pulsars, and quasars; origins of chemical elements; theories of the origin and history of the universe. (2 credits) Faculty (Not offered 99-00)

### LARTS 357 — The Brain and Behavior

Examines the latest research on the human brain: basic areas and processes of the brain; relationships between brain, mind, and self; mutual effects of the brain and behavior. Examines the waking and sleeping states of mind and focuses on functions of the brain—sensation, perception, movement, language, thinking, learning, memory, and music processing. Explores aspects of the connections between health, mind, and behavior; between emotion and stress, pain and healing, depression, addiction, psychopathology, and brain damage. (2 credits) Chandler

### LARTS 358 — Psychology of the Life Cycle

Examines developmental psychology topics (stability versus change; heredity versus environment) and theories (learning, psychodynamic, cognitive). Chronological study of the life cycle from conception to death. Emphasis on development of the self, language, morality, and logical thinking. (2 credits) Chandler (Not offered 99-00)

## MUSIC EDUCATION

Scripp, Chair; Alberta, Bamberger, Bernard, Burdick, Chase, Davidson, W. Drury, M. Epstein, Finnegan, Gatien, Gerratt, O'Connell, Pavasaris, Radnofsky, Rappaport, Senders, Stackhouse, R. Sullivan, Terrien-Queen, Tyson, B. Zander

The Music Education curriculum enlists studio, theory, history, technology, and music education faculty to make NEC students not only better musicians, but more powerful missionaries for musical education.

Music Education offers three levels of participation (a TOEFL score of 550 or permission of the instructor is required):

1. **Music-in-Education Concentration Courses:** offer opportunities for both undergraduate and graduate students to learn how music contributes to excellence in education. Students work with mentors in guided teaching experiences to develop as artists, teachers, and scholars; they also perform community service in NEC's Learning Through Music programs, or work in guided internship courses.
2. **Teacher Certification:** offers provisional state teacher certification without working on a Music Education degree. Students interested in pursuing such certification should file a petition, "Permission to Pursue Massachusetts Teacher Certification." Students are not usually advised to try to complete certification within their undergraduate studies; they may instead apply certification credits to graduate Music Education and Teacher Certification programs.
3. **Master's Degree:** offered to a small number of students, who work closely with faculty on training, research, and teaching. Degree students teach and conduct research in conjunction with internships. Students must demonstrate a high level of ability and experience in teaching and performance, theory, score reading, ear training, and improvisation. Certification in specific pedagogies (such as Suzuki, Kodaly, Orff, or Dalcroze) may be supervised by NEC faculty.

### Music-in-Education Concentration Core Courses

Undergraduate-level courses are available to graduate Music-in-Education Concentration students for zero credit only; see *Graduate Core Courses* for other course offerings.

### MIE 221 — Introduction to Music-in-Education

Provides an overview of the diverse roles of music-in-education. Introduces the Artist/Teacher/Scholar framework as a way to explore the interaction of three perspectives in preparation for a role as a music educator; researches the role of music as a catalyst for learning. (0 or 2 credits) Scripp

### MIE 222 — Models of Teaching and Learning

Provides students with an overview of important psychologies of learning, as well as opportunities for observations. Serves as an entry point to the Artist/Teacher/Scholar Internship program. (0 or 2 credits) Bernard

### Music-in-Education Concentration Guided Internships

Internship courses marked § are two-semester courses; the department requests a year-long commitment in two-semester courses.

### MIE 231 — Pedagogy of the Private Lesson Guided Internship §

Offers practical pedagogical training for students of all instruments and voice, introduces psychology of learning, development, educational concepts, materials, assessment and strategies relevant to studio teaching. (0 or 2 credits) Terrien-Queen

### MIE 232 — Pedagogy of the Private Lesson Guided Internship

Further develops first-semester topics, with a substantial teaching component; supervised studio instruction. Continuation of MIE 231. Prerequisite: MIE 231. (0 or 2 credits)



**MIE 241 — Pre-School Music Education  
Guided Internship §**

Explores philosophies that underlie current strategies for teaching music and movement to children between birth and age 5. Focuses on self-contained music classes with parent partners, and music class or day care settings for children without their parents. (0 or 2 credits) Faculty

**MIE 242 — Pre-School Music Education  
Guided Internship**

Continuation of MIE 241. Prerequisite: MIE 241. (0 or 2 credits)

**MIE 243 — Vocal and General Music K-8  
Guided Internship §**

Teaches pedagogies and materials of K-8 vocal classroom music with survey of Orff, Kodaly, Dalcroze, and Gordon approaches. (Partially fulfills pre-practicum requirement for teacher certification.) (0 or 2 credits) M. Epstein

**MIE 244 — Vocal and General Music K-8**

Continuation of MIE 243. Prerequisite: MIE 243. (0 or 2 credits)

**MIE 245 — Improvisation in General Music  
Guided Internship §**

Explores venues for employing improvisation techniques and methods in the music classroom (K-8). The course partially fulfills requirements for Massachusetts Teacher Certification at the Provisional with Advanced Standing level. (0 or 2 credits) Gatten

**MIE 246 — Improvisation in General Music  
Guided Internship**

Continuation of MIE 245. Prerequisite: MIE 245. (Not offered 99-00)

**MIE 247 — General Music Classroom Guided Internship §**

Focuses on classroom instruction, grades 6-12. Provides students with theoretical background, including developmental psychology, methodologies, curricular issues, overview of literature, and assessment. Partially fulfills requirements for Massachusetts Teacher Certification, Level 2. (0 or 2 credits) Finnegan

**MIE 248 — General Music Classroom Guided Internship**

Applies skills learned in MIE 247 in public school music classrooms. Continuation of MIE 247. Prerequisite: MIE 247. (0 or 2 credits) (Not offered 99-00)

**MIE 249 — Guitar-based Classroom Music  
Guided Internship §**

Examines ways to use the guitar in classroom musical instruction. Explores ways to teach the guitar and to use it in teaching general music. This is a two-semester sequence; the second semester, not required, enhances the skills and knowledge developed in the first through hands-on, guided teaching experiences. (0 or 2 credits) R. Sullivan

**MIE 250 — Guitar-based Classroom Music  
Guided Internship**

Continuation of MIE 249. Prerequisite: MIE 249. (0 or 2 credits)

**MIE 251 — Music in the Interdisciplinary Classroom  
Guided Internship §**

Explores ways of integrating music into other academic disciplines. Through readings, papers, and discussions, students gain insight into the foundations of learning, specifically the theory of multiple intelligences, and how music can play a vital role in development and learning. (0 or 2 credits) Faculty

**MIE 252 — Music in the Interdisciplinary Classroom  
Guided Internship**

Students create and implement interdisciplinary projects in public school classrooms. Continuation of MIE 251. Prerequisite: MIE 251. (0 or 2 credits)

**MIE 257 — Music and Special Needs Students  
Guided Internship §**

Prepares and supports students bringing music into the curriculum of special needs settings. Discussion of readings, observations, projects, and guided inquiry into the potential of music as a catalyst for learning in special education settings. (0 or 2 credits) Faculty

**MIE 258 — Music and Special Needs Students  
Guided Internship**

Continuation of MIE 257. Prerequisite: MIE 257. (0 or 2 credits)

**MIE 261 — Orchestral Conducting and Coaching  
Guided Internship §**

Addresses the challenges of creating successful orchestral ensembles for grades 6-12. Focuses on issues of effective communication, motivation, scheduling, rehearsal strategies, and literature. Examines the pedagogy of string and full orchestra. Teaching opportunities in middle and high school orchestras. (0 or 2 credits) Pavasaris

**MIE 262 — Orchestral Conducting and Coaching  
Guided Internship**

Continuation of MIE 261. Prerequisite: MIE 261. (0 or 2 credits) (Not offered 99-00)

**MIE 263 — Wind Ensemble Conducting and Coaching  
Guided Internship §**

Addresses the challenges of creating successful wind ensembles for grades 6-12. Focuses on the theoretical aspects of score preparation, conducting, instrumental methods, rehearsal techniques, and performance practices, with the practical experience of working with public school wind ensembles. Partially satisfies Massachusetts Teacher Certification Common Teaching Competency I (subject matter competency) and the pre-practicum. (0 or 2 credits) W. Drury

**MIE 264 — Wind Ensemble Conducting and Coaching  
Guided Internship**

Continuation of MIE 263. Prerequisite: MIE 263. (0 or 2 credits) (Not offered 99-00)

**MIE 265 — Leading Improvisation Performance  
Ensembles Guided Internship §**

Introduces techniques for teaching improvisation, with an emphasis on playing by ear and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation through reading, research, and discussion. Prepares for internships. (0 or 2 credits) Chase

**MIE 266 — Leading Improvisation Performance  
Ensembles Guided Internship**

Continuation of MIE 265. Prerequisite: MIE 265. (0 or 2 credits)

**MIE 267 — Conducting and Coaching Vocal Music  
Guided Internship §**

Studies choral repertoire and methods suitable for middle and high school programs. Students learn basic conducting, rehearsal technique, teaching strategies and programming through class performance and field observation. (0 or 2 credits) Faculty

**MIE 268 — Conducting and Coaching Vocal Music  
Guided Internship**

Second semester meets as a seminar. Continuation of MIE 267. Prerequisite: MIE 267. (0 or 2 credits)

**MIE 271 — Arranging and Composing for School  
Ensembles Guided Internship §**

Focuses on arrangements for ensembles and other groups typical of public school music programs. Topics include age and skill considerations, orchestration, and the use of composition as a pedagogical tool. (0 or 2 credits) Faculty

**MIE 272 — Arranging and Composing for School  
Ensembles Guided Internship**

Continuation of MIE 271. Prerequisite: MIE 271. (0 or 2 credits)

**MIE 281 — Artist-in-Residence Guided Internship §**

Students develop individualized performances and present them to a variety of school audiences. (0 or 2 credits) Radnofsky

**MIE 282 — Artist-in-Residence Guided Internship**

Continuation of MIE 281. Prerequisite: MIE 281. (0 or 2 credits)

**MIE 283 — Arts Education and Administration Guided Internship**

Provides work experience in arts education organizations: Arts in Progress, Boston Symphony Orchestra Education Department, Wang Center's Young at Arts Program, BankBoston Celebrity Series Education Department, Massachusetts Cultural Council's Education Department. (0 or 2 credits) Beeching

**Music-in-Education Concentration Electives**

**MIE 290 — Music-in-Education Extended Guided Internship Seminar**

Students registered for internship courses analyze and discuss documentation from other internship activities. Instructor's permission required. (0 or 2 credits) Scripp

**MIE 331 — Pedagogy of Basic Skills**

Prepares students for teaching basic music skills. Focus is on the nature of learning in music, supported by background readings, observations, supervised teaching projects, and documentation. Students may choose to teach music theory, music reading, ear training, keyboard harmony, harmony, or counterpoint in community music school classes, public school programs, or NEC's Undergraduate Music Theory department. (0 or 2 credits) Faculty

**MIE 341 — Learning Technology for Music-in-Education**

Introduces students to the pedagogy, curriculum, and application of technology in music education. Investigates the central technologies, including recording, photos, and videotape, computers and peripheral hardware, software, MIDI, synthesizers, samplers, and keyboards, Internet, hypermedia, and multimedia. (0 or 2 credits) Burdick

**MIE 351 — Cross-Cultural Alternatives for Music-in-Education**

Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition. Prepares students for guided internships at NEC partnership schools. (0 or 2 credits) Senders

**MIE 415T — Kinesthetic Re-Education: Exploring the Mind/Body Connection in Music Expression**

Explores the redirection of unnecessary tension into useful energy based on the work of F.M. Alexander. Individual hands-on guidance from the instructor to develop free, more natural movement. (0 or 2 credits) Gerratt

**MIE 481 — K-8 Teaching Apprenticeship (Practicum)**

Required for students seeking Massachusetts Teacher Certification at the Provisional with Advanced Standing level. Provides extended and supervised public school teaching experience in grades K-8. Supervised by the course instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Department chair's permission required. (0 or 2 credits) Faculty

**MIE 482 — 6-12 Teaching Apprenticeship (Practicum)**  
For description see MIE 481. (0 or 2 credits)

**MIE 491 — Massachusetts State Teacher Certification Modules**

Provides a semester-long overview of basic teaching competencies used by the commonwealth to determine eligibility for a Teaching Certificate at the Provisional with Advanced Standing level. Focuses on key competencies—professionalism, equity, and evaluation—in preparation for the Massachusetts Educator Certification Tests. (0 credit) Faculty

**MIE 492 — Massachusetts State Teacher Certification Competency Review**

For students pursuing Teacher Certification. Examination of students' portfolios with attention to evidence of teaching competency according to the Massachusetts Department of Education's "Common Competencies." Continuation of MIE 491. Prerequisite: MIE 491. (0 credit) Alberta

**Graduate Core Courses**

May be taken for elective credit and applied towards the Music-in-Education Concentration.

**MIE 511 — Graduate Seminar in Music-in-Education**

Master's degree students explore readings and presentations focused on various ways music functions as a catalyst for education. (2 credits) Scripp

**MIE 521 — Developmental Psychology of Teaching and Learning for Music-in-Education**

Provides a view of musical development and cognition from three angles: how music is processed in the brain; how musical capacity develops in students; the role of culture in musical thought and practice. (2 credits) Davidson

**MIE 522 — Concepts in Educational Philosophy**

Provides an overview of important philosophies of teaching and learning as well as opportunities for structured thinking about education. Serves as an entry point to the Artist/Teacher/Scholar internship program. (2 credits) Faculty (Not offered 99-00)

**Graduate Research Courses**

**MIE 541 — Introduction to Research Methods in Music-in-Education**

Introduces fundamental concepts of systematic research. Students learn how to read research reports, frame research questions, select samples; and how to collect, organize, analyze, and report data. Recommended before research thesis. (2 credits) Davidson

**MIE 542 — Research Thesis in Music-in-Education**

Provides supervision and guidance for the development of a research thesis topic focused on music in a particular educational context. As a followup to MIE 541, this course requires the development of a research proposal for a thesis and its completion within a two-semester period. (2 credits) Faculty





### *Graduate Electives*

#### **MIE 525 — Comprehensive Assessment for Music-in-Education**

Introduces methods of assessing music training, learning, and human development. Students plan and participate in research in conjunction with their professional work. (2 credits) Faculty

#### **MIE 526 — Music, Brain Development, and Learning**

Examines implications of current research indicating that music training affects general learning and human development. (2 credits) Faculty (Not offered 99-00)

#### **MIE 528 — Music and Cognition: Developing Musical Intuitions**

Explores musical development through the study of cognitive psychology and detailed examination of children's musical intuition. The goal is to examine students' own musical intuitions, then to consider how they grow and develop. (2 credits) Bamberger

#### **MIE 532 — Curriculum Development Seminar**

Examines curriculum models in the context of music. Explores how curriculum development reflects and develops a philosophy of music education; addresses Common Teaching Competency III (Provisional with Advanced Standing). (2 credits) Finnegan (Not offered 99-00)

#### **MIE 543 — Learning Through Music Research Seminar**

Studies the development of research design in NEC Laboratory Schools. Provides supervision and guidance for research projects focused on "Learning Through Music" programs. (2 credits) Faculty

#### **MIE 551 — Independent Studies in Intensive Pedagogy, K-8 (Intermediate Level)**

An in-depth exploration of pedagogies and materials of music as realized through Kodály-inspired teaching strategies. Competencies addressed include sight-singing, comparative solfège, choral conducting, memorization of repertoire, adding to retrieval system, and curriculum. Partially fulfills requirements for Massachusetts Teacher Certification (Levels 2 and 3). (2 credits) M. Epstein/Rappaport

#### **MIE 552 — Independent Studies in Intensive Pedagogy, K-8 (Advanced Level)**

Continuation of MIE 551. Prerequisite: MIE 551. (2 credits)

#### **MIE 555 — Explaining Music to General Audiences**

Develops ways of presenting music to audiences with little musical training. Students develop skills in communicating the power and language of music through interaction with audiences, guest lecturers, and the instructor. (2 credits) B. Zander

#### **MIE 563 — Topics in the History of Music-in-Education in American Music**

This course explores topics in American music (with emphasis on New England) to help develop young musicians' teaching skills. The topic furnishes subject matter for presentations created in class, then taken to Boston-area schools. The course explores young musicians' contributions in creating a more musically literate public. (2 credits) Faculty

#### **MIE 681 — K-8 Teaching Apprenticeship (Clinical)**

Provides public school teaching experience for grades K-8. Supervised by their college instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Students must have completed a successful application for Massachusetts Teacher Certification at the Provisional with Advanced Standing level prior to registering for this course. Department chair permission required. Required for all students seeking Massachusetts Teacher Certification at the Standard level. (2 credits) Faculty

#### **MIE 682 — 6-12 Teaching Apprenticeship (Clinical)**

For description see MIE 681. (2 credits) Alberta

### **MUSIC HISTORY**

Hallmark, Chair; Atkins, S. Drury, Greenwald, Handel, Heiss, Labaree, Pinkham, Row, Sandvik, C. Smith, G. Smith

Graduate courses are listed under *Musicology*.

#### *Guided Study (MHST 100)*

#### *Classroom Instruction*

#### *First- and Second-Year Core Curriculum*

##### **MHST 111 — Introduction to Musical Styles**

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance- and repertoire-based projects; oral and written components. (2 credits) Atkins, Greenwald, Labaree

##### **MHST 112 — Survey of Music History I**

Studies historical and stylistic developments from the Middle Ages to 1600. First course in a three-semester sequence. Prerequisite: MHST 111. (2 credits) Hallmark, Handel, Felsenfeld

##### **MHST 211 — Survey of Music History II**

Studies historical and stylistic developments between 1600 and 1830. Second semester in a three-semester sequence. Prerequisite: MHST 111, 112. (2 credits) G. Smith, Handel, Faculty

##### **MHST 212 — Survey of Music History III**

Studies historical and stylistic developments from 1830 to the present. Third semester in a three-semester sequence. Prerequisite: MHST 111, 112, 211. (2 credits) Greenwald, Schepkin, Valliere

#### *Elective Courses*

##### **MHST 117 — Survey of Jazz History**

Traces the growth of the musical language that came to be called "jazz" through study and analysis of innovative recordings. Readings serve to illuminate the historical context within which recorded performances occurred. Recordings follow the history of jazz from turn-of-the-century blues and ragtime up to 1970s jazz-funk. (2 credits) Sandvik

##### **MHST 321 — Dramatic Vocal Music from Monteverdi to Handel**

Survey of Baroque opera and oratorio with an emphasis on the works of Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Pinkham (Not offered 99-00)

##### **MHST 325 — Keyboard Music of Bach, Handel, and Couperin**

Studies representative harpsichord and organ works, their function in concert and liturgy, and the instruments for this repertoire. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Pinkham

##### **MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd**

Studies music of composers from different historical periods: Guillaume de Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark (Not offered 99-00)

##### **MHST 352 — Women and Music**

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtesse de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark

**MHST 366 — The Symphonies of Beethoven**

Focuses on the history and style of Beethoven's nine symphonies. Explores issues about the genesis and transmission of these works, their analysis and interpretation, and the social and cultural context in which they were created. Prerequisites: MHST 111, 112, 211, 212. (2 credits) G. Smith

**MHST 367 — Operas of Mozart**

Explores the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, current and past staging, interpretation, and comparison of Mozart operas. Provides a basis for criticism of Mozart's operas as they relate to each other, as well as their influence on later works. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald

**MHST 368 — The Music Dramas of Richard Wagner**

Studies Wagner's concept of *Gesamtkunstwerk* (total art work) as reflected in his music dramas and theoretical writings; their influence on the arts of the late 19th and early 20th centuries. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini**

Surveys the conventions of 19th-century Italian opera through works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Examines changes in the libretto, musical structure, and role of singers through the development of each composer's style. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 408 — Topics in Jazz History:****Black American Folk Music**

Studies the growth of the unique musical language created by black folk in the United States. Covers the period from arrival of first African slaves in Colonial America (1619) to the "race" recordings of the 1920s. Readings from primary sources describe and contextualize music up to 1900. Study of selected 20th-century field and commercial recordings includes genres of spirituals, minstrelsy, ragtime, blues, and early gospel. (2 credits) Sandvik

**MHST 411 — Music in Revolutionary and Post-Revolutionary Europe, 1789-1830**

The French Revolution of 1789 capped a century of social and intellectual ferment spawned by the Enlightenment. This course studies the effects of the Revolution on music and musicians in France and elsewhere in Europe, through the music of Gossec, Cherubini, Méhul, Beethoven, and others. Prerequisites: MHST 111, 112, 211, 212. (2 credits) G. Smith (Not offered 99-00)

**MHST 414 — The Classical String Quartet**

Studies representative quartets of Haydn, Mozart, and Beethoven. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Faculty (Not offered 99-00)

**MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View**

Examines the music and parallel careers of Schoenberg and Stravinsky. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss (Not offered 99-00)

**MHST 416 — Contemporary Developments: Music from 1945 to the Present**

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss (Not offered 99-00)

**MHST 417 — Paris and Vienna, 1880-1920**

Defines the sources and influences of the individual and shared musical milieu of these two cities at a critical juncture in musical, cultural, and political history. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 418 — Ives and Bartók:****Composers as Creative Ethnomusicologists**

Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss

**MHST 422 — Art Song in the 19th Century**

Studies the 19th-century art song's historical development, with emphasis on stylistic analysis and performance of selected works by major and less well-known composers. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark (Not offered 99-00)

**MHST 431 — 19th-Century Program Music**

Examines the relationship between textual ideas and music in 19th-century instrumental works. Pre-existing literary texts and original philosophical tracts are studied. Emphasis on aesthetic origins and analysis of those aesthetics. Survey of the 19th-century catalog of these works, and selection for intensive examination. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 434 — The Piano Sonatas of Beethoven**

Examines Beethoven's inherited sonata legacy of Haydn and Mozart. Considers Beethoven's 32 sonatas from various points of view, including sources and editions, style and form, historical context, and issues of performance practice. Prerequisites: MHST 111, 112, 211, 212. (2 credits) G. Smith (Not offered 99-00)

**MHST 438 — Ellington, Monk, and Russell**

Studies three jazz composers—Duke Ellington, Thelonious Monk, and George Russell—through in-depth musical analysis of recorded works. Readings place them in the context of jazz history. Attention is devoted to influences on each of these men as their unique styles were emerging. Prerequisite: MHST 111. (2 credits) Sandvik (Not offered 99-00)

**MHST 441 — Introduction to World Music**

Studies the history and musical repertoire of four cultures: South Indian, Indonesian, African, and one other (Native American, Shona, Yoruba, Kpelle, or Irish). (2 credits) Labaree

**MHST 442 — Area Study: India**

Explores the classical traditions of North and South India, focusing on instrumental and vocal styles, repertoires, and improvisations, with special reference to the concepts of *raga* and *tala*. (2 credits) Row

**MHST 497 — Senior Portfolio**

See description under Music History program of study. (0 credit)

**MUSIC THEORY**

Davidson, Chair; Adams, Bernard, Burdick, Buys, Dragstra, Fletcher, Hoffmann, Maneri, Miljkovic, Porter, Sandvik, Scripp, Stein, Yong

Graduate courses and Theoretical Studies studio are listed under *Theoretical Studies*.

Four key questions inform the undergraduate theory curriculum:

What knowledge (information, concepts, skills, beliefs) is most valuable?

What tasks are most effective in helping students acquire this knowledge?

What is the most appropriate way to organize these tasks?

How will we know when students have mastered the knowledge and skills covered in the curriculum?

Student projects apply the skills and concepts developed within core courses to the music they are working on in their studios, ensembles, and courses. This ensures the use of knowledge and skills in musical settings beyond the classroom.



### Departmental policies

- 1) Placement in the theory program is determined by sight-singing and written examinations. Exams leading to advanced placement do not result in awarding of credits. Students exempted by exam must earn theory credit in higher-level theory courses (see *Transfer Credit*).
- 2) Students must have fluent command of scales, intervals, chords, and rhythmic notation. Those who do not demonstrate a high level of competence in these areas will be placed in a zero-credit rudiments class, after which they must demonstrate their competence before continuing the sequence of theory courses.
- 3) Students are expected to attend classes. Three unexcused absences are allowed without penalty; more than three may reduce a student's grade proportionally.
- 4) Students must meet minimum standards for the 100- and 200-level courses, as demonstrated by departmental examinations, before continuing the sequence of courses.

### Solfège

Four performance courses (THYU 101-102, 201-202) develop fluency in sight-singing and sight-reading through a fixed-*do* pedagogy. The focus is on problem solving in performance instead of memorizing materials. Skill development is measured by sight-singing exams, course work, readings, and papers. Proficiency is demonstrated by sight-reading single lines as well as scores. Appropriate clefs are used to negotiate various transpositions. Portfolios and individual projects are required of all students.

### Harmony and Counterpoint

Three writing courses (THYU 106, 207-208) introduce the concepts and practices basic to the Common Practice period. Students must demonstrate facility and fluency with music of the 18th and 19th centuries by analyzing and performing works of representative composers. The course sequence begins with constructing chords and making phrases, leading to connecting patterns of chords and making whole pieces. Four approaches help develop required competencies: writing, ear training, analysis, and keyboard harmony.

During the first two years, music theory courses integrate various aspects of basic skills: rudiments, sight-singing, ear training, writing, and analysis. Specialized courses, as well as those in 20th-century music, are offered for the third and fourth years. Courses integrate performance and analysis, and develop musical skills and intellectual awareness of musical forms and structures.

**First year:** Students take Solfège I first semester, and Solfège II and Harmony and Counterpoint I second semester. Those students who do not pass the rudiments exam enroll in rudiments. Students must pass the rudiments exam to take Solfège II or Harmony and Counterpoint I.

**Second Year:** The second year builds on skills developed in the first. Students take Solfège III and IV, and Harmony and Counterpoint II and III.

**Third Year:** Students take two 300-level courses, one focusing on a 20th-century topic. Courses focus on 19th- and 20th-century musical language: harmony, form and analysis, specific styles, periods, composers, and improvisation. In addition, electives are available in 16th- and 18th-century counterpoint, advanced solfège, solfège for singers, and microtonal music.



### Studio (THYU 100)

#### Classroom Instruction

#### THYU 093 — Rudiments

Studies the rudiments of music: scales, intervals, chords, and rhythm through singing, playing, notating, and perceiving. Proficiency is evaluated through department exams. For students who do not pass the rudiments exam. (0 credit)

#### THYU 101 — Solfège I

Stresses knowledge of tonality, as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Readings and projects. Students must demonstrate sight-singing competency in the examination to pass the course. (3 credits) Faculty

#### THYU 102 — Solfège II

Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits)

#### THYU 106 — Harmony and Counterpoint I

Focuses on tonal vocabulary of the Common Practice period through study and analysis of prototypical patterns of diatonic harmony. Chord construction and chord connection in the context of phrases. Patterns of harmonic syntax are presented in the context of contrapuntal relationships between soprano and bass. Writing and analysis assignments, keyboard lab, departmental exam. Prerequisites: passing rudiments exam, THYU 101. (2 credits) Faculty

#### THYU 201 — Solfège III

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the examination to pass the course. Prerequisite: THYU 102. (3 credits) Faculty

### THYU 202 — Solfège IV

Topics include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic subdivision, syncopation, conducting, tonal and atonal melodies, and score reading. Materials include complex vocal and orchestral repertoire (Brahms, Dvorák, and Debussy), and works in various musical styles. Students must demonstrate sight-singing competency in the examination to pass the course. Prerequisite: THYU 201. (3 credits)

### THYU 207 — Harmony and Counterpoint II

Focuses on writing and analyzing progressions and phrases, adding prototypical patterns that use chromatic chords within the diatonic framework of the Common Practice period. Modulation to close keys, and their structural implications. Analysis of contrapuntal devices typical of the period. Prerequisite: THYU 106. (3 credits) Faculty

### THYU 208 — Harmony and Counterpoint III

Studies typical patterns of chromatic progressions representative of the later Common Practice period. Modulation to distant keys; emphasis on analysis of larger works. Continuation of THYU 207. Prerequisite: THYU 207. (3 credits)

### THYU 305 — 20th-Century Compositional Practices

Studies composition and analysis, using selected techniques and structures employed by 20th-century composers: extension of the metrical-tonal system (early Stravinsky) and atonal music (Schoenberg, Berg, and Webern). Performance of students' works. Prerequisite: THYU 202, 208. (3 credits) Hoffmann

### THYU 306 — 20th-Century Compositional Practices

Analyzes techniques used in 12-tone music (Schoenberg), indeterminacy (Cage), and minimalism (Glass and Reich). Performance of students' works. Continuation of THYU 305. (3 credits)

### THYU 307 — Advanced Harmony

Analyzes works from Schubert to Debussy. Explores the expansion of harmonic practice. Prerequisite: THYU 202, 208. (3 credits) Fletcher

### THYU 309 — Topics in 20th-Century Music

Explores the evolution from conventional 18th- and 19th-century harmonic practice to 20th-century atonality through Scriabin's *Preludes* (op. 11-74); scalar and motivic use in 20th-century works by Griffes, Bartók, and Messiaen; proportional analysis. Prerequisite: THYU 202, 208. (3 credits) Hafner

### THYU 310 — Topics in 20th-Century Music

Studies 12-tone manipulation; aspects of analysis using Dallapiccola's *Quaderno Moderna di Annalibera*; analysis of Cage, Feldman, and others. Prerequisite: THYU 202, 208. (3 credits) (Not offered 99-00)

### THYU 315 — Analysis and Performance of 19th-Century German Lieder

Studies selected German lieder, highlighting the ways music and text define form in song cycles, with examples from *Dichterliebe* or *Winterreise*, and different settings of the same texts by other composers. Attention is given to the interaction of voice and instruments. Prerequisite: THYU 202, 208. (3 credits) Stein (Not offered 99-00)

### THYU 316 — Analysis and Performance of 19th-Century German Lieder

Continuation of THYU 315. Prerequisite: THYU 202, 208, 315. (3 credits) (Not offered 99-00)

### THYU 317 — Guided Improvisation

Provides a performance context for reviewing the concepts and skills of the core theory program, develops a systematic approach to the art of improvisation. Students will improvise antecedent and consequent phrases, and short pieces in a variety of forms. (3 credits) Sandvik



ULRIKE WELSCH

### THYU 319 — Music in France, 1895-1925

Study of composition in France at the beginning of the 20th century. The course will explore interrelationships between the visual arts, literature, and music, using the text of the play *Pelléas and Melisande* and poems set by Fauré, Debussy, and others. (3 credits) Buys (Not offered 99-00)

### THYU 325 — Analysis for Performers

Provides analytical tools for understanding 19th-century musical form and language. Analysis through performance; consideration of theme and variation form, sonata form, 19th-century harmonic innovation, and Schenkerian analysis. Prerequisite: THYU 202, 208. (3 credits) Stein

### THYU 326 — Analytical Techniques for 20th-Century Music

Provides analytical tools for understanding 20th-century musical form and language. Topics include modes, motive, set theory, rhythm, and large-scale form. Prerequisite: THYU 202, 208. (3 credits) Stein

### THYU 327 — Performers' Introduction to Schenkerian Analysis

Introduces facets of Schenker's analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. It will also demonstrate the application of analysis to performance, using student performances and analyses. Prerequisite: THYU 202, 208. (3 credits) Stein

### THYU 328 — Introduction to Set Theory and 12-Tone Theory

Introduces basic techniques of set theory and 12-tone theory, the two most powerful analytical systems used to understand atonal and 12-tone music. Students will demonstrate the application of analysis to performance in projects and presentations. Prerequisite: THYU 202, 208. (3 credits) Stein (Not offered 99-00)



**THYU 405T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Continuation of THYU 202. Prerequisite: THYU 202, 208. (3 credits) Scripp

**THYU 406T — Advanced Solfège**

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Prerequisite: THYU 405T. (3 credits) Scripp

**THYU 411T — 16th-Century Counterpoint**

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. (3 credits) Davidson, Faculty

**THYU 412T — 16th-Century Counterpoint**

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (3 credits)

**THYU 413T — Invention in the Style of Bach**

Studies 18th-century two-voice counterpoint; analyses Bach inventions. Exercises in two-voice invention in the style of Bach. Prerequisite: THYU 202, 208. (3 credits) Hoffmann

**THYU 414T — Fugue in the Style of Bach**

Studies 18th-century three-voice counterpoint; analyses Bach fugues. Exercises in three-voice fugue in the style of Bach. Prerequisites: THYU 202, 208, 413T. (3 credits) Hoffmann

**THYU 417T — Microtonal Composition and Performance**

Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities; investigation of rhythmic language that reflects tonal implications of the music. Students perform their own works, using their own instruments and two pianos tuned one quarter-tone apart. Listening assignments: Carillo, Haba, Wyschnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Dwyne and Joseph Maneri. Prerequisite: THYU 202, 208. (3 credits) Maneri

**THYU 418T — Microtonal Composition and Performance**

Continuation of THYU 417T. Prerequisite: 417T. (3 credits)

**THYU 425 — Solfège for Singers**

Emphasizes score reading from Renaissance motets to operatic excerpts. Develops learning repertoire skills; in-class *a cappella* ensemble sight-reading; audition preparation. Designed for singers who need music reading skills and additional proficiency in sight-singing. Prerequisite: THYU 202 or instructor's permission. (3 credits) Scripp (Not offered 99-00)

**THYU 426 — Solfège for Singers**

Continuation of THYU 425. Prerequisite: THYU 425. (3 credits)

**MUSICOLOGY**

Hallmark, Chair; Atkins, S. Drury, Greenwald, Handel, Heiss, Labaree, Pinkham, Row, C. Smith, G. Smith

Undergraduate courses are listed under Music History.

**MHST 502 — Baroque Instrumental Music**

Examines representative works with emphasis on forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertoire. In-class performances. (2 credits) Pinkham

**MHST 507 — History of Western Musical Styles**

Surveys stylistic developments from chant to J.S. Bach. Class discussion of reading, listening, and students' research projects. Not available to musicology majors. (2 credits) Handel

**MHST 508 — History of Western Musical Styles**

Surveys stylistic developments from 1720 to the present. Class discussion of reading, listening, and students' research projects. Not available to musicology majors. (2 credits) Handel

**MHST 510 — Topics in Baroque Music: Music of J.S. Bach**

Explores musical style, notational practice, and the historical context and function of Bach's work. Approaches to analysis with attention to numerology and proportion. Topics change yearly. (2 credits) Porter (Not offered 99-00)

**MHST 512 — Jazz History Research Seminar: Jazz in Boston**

Through primary sources such as newspapers and periodicals, business records, permits and licenses, and interviews with local musicians, agents, club owners, and managers, students research the history of jazz in Boston to develop a computerized data base. (2 credits) G. Smith (Not offered 99-00)

**MHST 515 — African Music and African-American Folk Forms**

Explores the basic principles of African music, song, dance, and instruments in the context of West and Central African culture and aesthetics. Discusses vocal and instrumental forms developed among a variety of black cultures in the New World, and the degree of African retentions discernible after generations of contact and acculturation with European influences. Research projects and hands-on performance activities will be integral aspects of the course. (2 credits) Atkins

**MHST 520 — Topics in the Classical Era:****Music in the Age of Enlightenment, 1715 to 1800**

Studies selected works from the 18th century, with emphasis on the music of Rameau, Rousseau, Gluck, and the Viennese classics: Haydn, Mozart, and Beethoven. Readings from writers, critics, composers, and theorists of the time will expose students to Enlightenment ideas and their relevance to present-day interpretation and performance. (2 credits) G. Smith

**MHST 521 — Renaissance Sacred Music**

Analyzes structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; issues of performance practice; in-class performance of works. (2 credits) Pinkham

**MHST 522 — Baroque Sacred Music**

Examines representative works with emphasis on the oratorio and the Passion. In-class performance of works. (2 credits) Pinkham

**MHST 524 — Performance Practice, 1100 to 1500**

Studies Medieval and early Renaissance music: Gregorian chant, instrumentation, *musica ficta*, modal theory, improvisation, and ornamentation. Department chair's permission required for Musicology majors. (2 credits) Faculty (Not offered 99-00)

**MHST 527 — Performance Practice, 1650 to 1750**

Studies late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, and notation. Department chair's permission required for Musicology majors. (2 credits) Pinkham

**MHST 530 — Topics in Music of the 19th Century: Transition to Romanticism—Beethoven and Rossini, 1814 to 1830**

Beethoven's late works and Rossini's operas reflect opposing concepts of music that run through the 19th century. Examines contrasting attitudes and principles that separate German instrumental music from Italian opera. (2 credits) Greenwald (Not offered 99-00)

**MHST 533 — Notation of Medieval Music**

Intensive performance and transcription from notation of the 11th through 14th centuries; Gregorian chant, 12th-century polyphony, Ars Nova and Trecento works. (2 credits) Hallmark (Not offered 99-00)

**MHST 534 — Notation of Renaissance Music**

Intensive performance and transcription from notation of the 15th and 16th centuries. (2 credits) Hallmark (Not offered 99-00)

**MHST 535 — Writing about Music:****Research Methods for the Practical Musician and Scholar**

Methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. (2 credits) Greenwald

**MHST 536 — Writing about Music**

Continuation of MHST 535. Prerequisite: MHST 535. (2 credits)

**MHST 537 — Teaching Music History**

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with work by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. (2 credits) Hallmark

**MHST 540 — Topics in American Music**

Topics change yearly. (2 credits) Atkins

**MHST 542 — The Avant-Garde from Eric Satie to John Zorn**

Surveys composers who redefined music from the 1890s through the 1990s. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) S. Drury (Not offered 99-00)

**MHST 543 — Introduction to Ethnomusicology**

Studies the history, culture, and repertoire of two cultures, usually South Indian and Balinese. (2 credits) Row

**MHST 545 — Traditions of Music Drama in Asia**

Studies four major genres of music drama in Asia: Kathakali (India), Wayang Kulit (Bali), Beijing Opera (China), and Kabuki (Japan). Each genre is studied within the context of the culture from multiple perspectives: musical traditions and performance practice, drama traditions, literary and dance traditions. (2 credits) Row

**MHST 546 — Music of India**

Studies the history, theory, and performance practice in classical music traditions of North and South India. (2 credits) Row (Not offered 99-00)

**MHST 550 — Topics in Medieval Music**

Analyzes musical style from the 11th through 14th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. (2 credits) Labaree

**MHST 551 — Ives, Schoenberg, Stravinsky**

Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. (2 credits) Heiss

**MHST 552 — Ives, Schoenberg, Stravinsky**

Continuation of MHST 551. MHST 551 is not a prerequisite, students enrolled in MHST 551 have priority in registering for MHST 552. (2 credits)

**MHST 560 — Area Study in Ethnomusicology**

Studies the history, culture, and repertoire of a selected area of the world, or one issue of world music. Areas of study include music of Turkey, India, Indonesia; American commercial music; and oral tradition. Topics change yearly. (2 credits) Labaree (Not offered 99-00)

**MHST 561 — Issues of Improvisation in****Western Music History: The Performer as Composer**

Studies select styles, genres, and techniques of improvisation drawn from various historical periods and musical idioms—from medieval plainchant to jazz. Examines the role of the performer as composer. (2 credits) G. Smith

**MHST 563 — Issues of Women and Music**

Explores topics in music, surveys current research, and specific topics and issues. These include: religion, gender, and intertextuality in the medieval motet, the courtesan as musician in Western and other cultures, representations of women in opera, women performers' relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie. (2 credits) Hallmark (Not offered 99-00)

**MHST 564 — Sacred Choral Music, 1750-Present**

Surveys representative large-scale works with orchestral accompaniment and small-scale works designed for liturgical use. Topics include idiomatic choral devices, text setting, liturgical attitudes, influences of instrumental writing on choral writing, and influences of the neo-Renaissance and neo-Baroque movements. (2 credits) Pinkham

**MHST 570 — Topics in Renaissance Music: Madrigals**

Analyzes musical style from the 15th and 16th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. (2 credits) Hallmark

**MHST 580 — Teaching Internship**

Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) Hallmark

**MHST 681/682 — Honors Thesis**

Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see Musicology program of study). Requires department chair's permission. (4 credits) Greenwald, Hallmark, Labaree, Smith

**MHST 693 — Musicology Exams**

See Musicology program of study. (0 credit)

**MHST 697 — Portfolio**

See Musicology program of study. (0 credit)

**MHST 901 — Doctoral Seminar in Musicology**

Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. (3 credits) Hallmark

**MHST 902 — Doctoral Seminar in Musicology**

Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making in Western culture. (3 credits) G. Smith

**OPERA**

Moriarty, Chair; Astafan, Eaton, Murphy, Penn, Steele, M. Sullivan, Swanson, Torgove, Ward, Weinmann, Wyneken

**Classroom Instruction****OPRA 401T — Opera Workshop**

Scenes study and performance; specially designed classes geared toward scenes chosen for the semester include recitative, stagecraft, acting, aria preparation, and audition techniques. Open by audition to juniors, seniors, and graduate students. Co-requisite: OPRA 425T. (2 credits) Penn/Weinmann

**OPRA 402T — Opera Workshop**

Continuation of OPRA 401T. Prerequisites: OPRA 401T and OPRA 425T. Co-requisite: OPRA 426T. (2 credits)

**OPRA 411T — Opera Performance Seminar**

Concentrates on music preparation with attention to recitative; theater skills; in-class performance of short opera scenes. Entry-level class, not available to students accepted into Opera Workshop. Students must obtain studio instructor's permission. Open to juniors, seniors, and graduate students. Requisite: two performable arias. (1 credit) Faculty

**OPRA 412T — Opera Performance Seminar**

Continues the work of OPRA 411T with the addition of aria audition techniques. Continuation of OPRA 411T. (1 credit)



**OPRA 425T — Opera Workshop: Movement**

Basic stage and expressive movement geared toward Opera Workshop scenes chosen for the semester. Co-requisite: OPRA 401T. (0 credit) Murphy

**OPRA 426T — Opera Workshop: Movement**

Continuation of OPRA 425T. Prerequisites: OPRA 401T, 425T. Co-requisite: OPRA 402T. (0 credit)

**OPRA 501T — Opera Workshop**

Graduate offering of OPRA 401T. By audition. Co-requisite: OPRA 525T. (2 credits) Penn/Weinmann

**OPRA 502T — Opera Workshop**

Continuation of OPRA 501T. Prerequisites: OPRA 501T and OPRA 525T. Co-requisite: OPRA 526T. (2 credits)

**OPRA 511T — Opera Performance Seminar**

Graduate offering of OPRA 411T. (1 credit) Faculty

**OPRA 512T — Opera Performance Seminar**

Continuation of OPRA 511T. (1 credit)

**OPRA 525T — Opera Workshop: Movement**

Graduate offering of OPRA 425T. Co-requisite: OPRA 501T. (0 credit) Murphy

**OPRA 526T — Opera Workshop: Movement**

Continuation of OPRA 525T. Prerequisites: OPRA 501T, 525T. Co-requisite: OPRA 502T. (0 credit)

**OPRA 541 — Opera Studies: Studio**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. (2 credits) Moriarty

**OPRA 542 — Opera Studies: Studio**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 541. Prerequisite: OPRA 541. (2 credits)

**OPRA 545 — Staging Class: Studio**

Discussion and demonstration of styles characteristic of operatic periods and their effects on the physical presentation. Advice on resume preparation, career management, and professional audition techniques. (0 credit) Astafan

**OPRA 546 — Staging Class: Studio**

Continuation of OPRA 545. Prerequisite: OPRA 545. (0 credit)

**OPRA 547 — Stage Techniques I**

Study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. (0 credit) Astafan

**OPRA 548 — Stage Techniques I**

Continuation of OPRA 547. Prerequisite: OPRA 547. (0 credit)

**OPRA 551 — Movement: Studio**

Basic stage movement, period steps, bows, and expressive movement. (0 credit) M. Sullivan

**OPRA 552 — Movement: Studio**

Continuation of OPRA 551. Prerequisite: OPRA 551. (0 credit)

**OPRA 553 — Stage Make-Up: Studio**

Introduction to basic techniques of stage make-up. (0 credit) Swanson

**OPRA 554 — Stage Make-Up: Studio**

Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)

**OPRA 561 — Opera Studies I: Theater**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. (2 credits) Moriarty

**OPRA 562 — Opera Studies I: Theater**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 561. Prerequisite: OPRA 561. (2 credits)

**OPRA 563 — Opera Diction**

Study of pronunciation and enunciation in Italian, French, and German, using the International Phonetic Alphabet. (2 credits) Ward

**OPRA 564 — Opera Diction**

Continuation of OPRA 563. Prerequisite: OPRA 563. (2 credits)

**OPRA 565 — Staging Class: Theater**

For a description see OPRA 545. (0 credit) Astafan, Moriarty

**OPRA 566 — Staging Class: Theater**

Continuation of OPRA 565. Prerequisite: OPRA 565. (0 credit)

**OPRA 571 — Movement I: Theater**

For a description see OPRA 551. (0 credit) M. Sullivan

**OPRA 572 — Movement I: Theater**

Continuation of OPRA 571. Prerequisite: OPRA 571. (0 credit)

**OPRA 573 — Stage Make-Up: Theater**

Introduction to basic techniques of make-up. (0 credit) Swanson

**OPRA 574 — Stage Make-Up: Theater**

Continuation of OPRA 573. Prerequisite: OPRA 573. (0 credit)

**OPRA 661 — Opera Studies II: Theater**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Prerequisite: OPRA 542 or 562. (2 credits) Moriarty

**OPRA 662 — Opera Studies II: Theater**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 661. Prerequisite: OPRA 661. (2 credits)

**OPRA 665 — Staging Class II: Theater**

Continuation of OPRA 566. Prerequisite: OPRA 566. (0 credit) Moriarty



SANDRA SALAMONY

**OPRA 666 — Staging Class II: Theater**  
Continuation of OPRA 665. Prerequisite: OPRA 665. (0 credit)

**OPRA 667 — Stage Techniques II**  
Continuation of basic theater performing techniques and advanced movement, including fencing and physical interaction encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. (0 credit) Astafan

**OPRA 668 — Stage Techniques II**  
Continuation of OPRA 667. Prerequisite: OPRA 667. (0 credit)

**OPRA 671 — Movement II: Theater**  
Continuation of OPRA 572. Prerequisite: OPRA 572. (0 credit) M. Sullivan

**OPRA 672 — Movement II: Theater**  
Continuation of OPRA 671. Prerequisite: OPRA 671. (0 credit)

**OPRA 673 — Aria Class: Theater**  
Review of Italian, French, German, and English diction with emphasis on aria interpretation. (0 credit) Moriarty

**OPRA 674 — Aria Class: Theater**  
Continuation of OPRA 673. Prerequisite: OPRA 673. (0 credit)

**OPRA 679 — Stage Combat**  
Performing techniques for fencing and physical interaction. (0 credit) Eaton

**OPRA 680 — Stage Combat**  
Continuation of OPRA 679. Prerequisite: OPRA 680. (0 credit)

## ORCHESTRAL CONDUCTING

Hoenich, Chair

*Studio (ORCH 500)*

### *Classroom Instruction*

**ORCH 503 — Score Reading**  
Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading* and vocal and chamber music scores. Keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Hafner

**ORCH 504 — Score Reading**  
Continuation of ORCH 503. Prerequisite: ORCH 503. (2 credits) Faculty

**ORCH 505T — Advanced Solfège**  
Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Instructor's permission required. (2 credits) Scripp (Not offered 99-00)

**ORCH 506T — Advanced Solfège**  
Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Continuation of ORCH 505T. Prerequisite: ORCH 505T. (2 credits) (Not offered 99-00)

**ORCH 567 — Advanced Orchestral Conducting**  
Applies conducting technique to 19th- and 20th-century orchestral repertoire. Analysis, conducting, score reading, performance practice, and rehearsal techniques. Admission by audition. (2 credits) Hoenich

**ORCH 568 — Advanced Orchestral Conducting**  
Continuation of ORCH 567. Prerequisite: ORCH 567. (2 credits)

**ORCH 667 — Advanced Orchestral Conducting**  
Continuation of ORCH 568. Prerequisite: ORCH 568. (2 credits)

**ORCH 668 — Advanced Orchestral Conducting**  
Continuation of ORCH 667. Prerequisite: ORCH 667. (2 credits)

## ORGAN

Hayashi, Chair; Porter, Teeters

*Studio (ORG 100, 500)*

### *Classroom Instruction*

**ORG 413T — Elementary Thoroughbass**  
Introduces the art of continuo playing. Systematic instruction in figured bass, along with discussion of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Porter

**ORG 414T — Elementary Thoroughbass**  
Continuation of ORG 413T. Prerequisite: ORG 413T. (1 credit)

**ORG 417T — Organ Class for Non-Majors**  
Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. Instructor's permission required. (1 credit) Hayashi (Not offered 99-00)

**ORG 513T — Elementary Thoroughbass**  
Graduate offering of ORG 413T. Open to all keyboard majors. (1 credit) Porter

**ORG 514T — Elementary Thoroughbass**  
Continuation of ORG 513T. Prerequisite: ORG 513T. (1 credit)

**ORG 517T — Organ Class for Non-Majors**  
Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. (1 credit) Hayashi (Not offered 99-00)

**ORG 521 — The Organ: Repertoire and Performance Practice I (Late Middle Ages to 17th Century)**  
Seminar on the organ and its repertoire from the late Middle Ages to the present. Emphasis on the correlation of repertoire to respective instruments; historical and national characteristics. Instructor's permission for non-majors. (2 credits) Hayashi

**ORG 522 — The Organ: Repertoire and Performance Practice I (17th and 18th Centuries)**  
Continuation of ORG 521. Prerequisite: ORG 521. (2 credits) Hayashi

**ORG 523 — The Organ: Repertoire and Performance Practice II (J.S. Bach and the 18th Century)**  
Continuation of ORG 522. Instructor's permission for non-majors. (2 credits) Hayashi (Not offered 99-00)

**ORG 524 — The Organ: Repertoire and Performance Practice II (18th Century to the Present)**  
Continuation of ORG 523. Prerequisite: ORG 523. (2 credits) (Not offered 99-00)

**ORG 527 — Advanced Keyboard Harmony and Improvisation**  
Studies thoroughbass as a foundation for beginning improvisation at the organ. Instruction in ostinato, variation, cantus firmus settings, and fugal improvisation. Prerequisite: ORG 514T or instructor's permission. (1 credit) Porter

**ORG 528 — Advanced Keyboard Harmony and Improvisation**  
Continuation of ORG 527. Prerequisite: ORG 527. (1 credit)

**ORG 541 — Church Music Seminar: Liturgical Planning**  
Explores the role of the classically trained musician in modern liturgical churches. (2 credits) Teeters (Not offered 99-00)

**ORG 542 — Church Music Seminar: Hymnody**  
Discussion of hymn singing and writing from earliest examples through modern times. (2 credits) Teeters (Not offered 99-00)

**ORG 571 — Choral Conducting for the Church Musician**  
Basic choral conducting skills. (2 credits) Teeters (Not offered 99-00)

**ORG 572 — Choral Conducting for the Church Musician**  
Choral laboratory. Methods of conducting from the keyboard; gesture and playing technique. Continuation of ORG 571. Prerequisite: ORG 571. (2 credits) Teeters (Not offered 99-00)



## PIANO

Chodos, Chair; Byun, S. Drury, Hodgkinson, Jochum, Kang, Maxin, Rosenbaum, Sakata, Stackhouse, P. Zander

The Piano Department of New England Conservatory seeks to educate artists of the highest caliber who will perform works of the past, present, and future.

NEC students come from five continents to study with our internationally renowned faculty. In our department, students receive lessons from senior faculty, not assistants or surrogates. The traditional private lesson remains the linchpin of our curriculum, but students also learn from participating in studio classes, department-wide masterclasses given by our own faculty or visiting artists (Leon Fleisher, Richard Goode, Menahem Pressler, Karl Ulrich Schnabel, Andre Watts), in solo and concerto competitions or annual festivals, and by participating in chamber music and piano ensembles. Our students and alumni have won top prizes in the world's most prestigious competitions (Queen Elisabeth, Tchaikovsky, Cliburn, Liszt, Dublin, Busoni, Kapell); all are trained to meet the highest international standards of piano playing and music-making.

*Studio (PNO 100, 500)*

### *Classroom Instruction*

#### **PNO 130 — Piano Class**

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. (1 credit) Kang

#### **PNO 347T — Piano Performance Seminar: Polyphony and Counterpoint through the Ages**

In honor of the 250th anniversary of J.S. Bach's death, seminars will explore diverse notions and manifestations of polyphony and counterpoint in musics from the Middle Ages to 20th century. Lecture-demonstrations, masterclasses, and projects by NEC faculty, students, and invited guest artists. Open to second-, third-, and fourth-year students. (2 credits) Jochum, Sakata

#### **PNO 348T — Piano Performance Seminar**

Continuation of PNO 347T. Masterclasses and lecture-demonstrations by NEC faculty and guest artist. Students are encouraged to play for artists other than their own teacher. (1 credit) Chodos

#### **PNO 451T — Piano Pedagogy**

Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Views comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurhythmics and group piano teaching. Course includes lectures, discussion, performance, reading and research assignments, and a practicum in conjunction with the Preparatory School Piano department. (2 credits) Stackhouse

#### **PNO 535 — Piano Literature**

Explores seminal keyboard literature from 14th century to present. Works approached from multiple perspectives; in-class performance. Instructor's permission required for non-majors. (2 credits) Sakata

#### **PNO 536 — Piano Literature**

Continuation of PNO 535. Prerequisite: PNO 535. (2 credits) Sakata

#### **PNO 547T — Piano Performance Seminar:**

Graduate offering of PNO 347T. Graduate students give one in-class performance. (1 credit) Jochum, Sakata

#### **PNO 548T — Piano Performance Seminar**

Graduate offering of PNO 547T. (1 credit) Chodos

#### **PNO 551T — Piano Pedagogy**

Graduate offering of PNO 451T. (2 credits) Stackhouse



#### **PNO 557 — Techniques of Playing 20th-Century Piano Music**

Explores modern and unconventional literature; includes works by Ives, Cowell, Schoenberg, Crumb, and Cage. Studies of polyrhythms, inside-the-piano techniques, non-standard notations. Confronts the question "But is it music?" Instructor's permission required. (2 credits) S. Drury

#### **PNO 558 — Techniques of Playing 20th-Century Piano Music**

Continuation of PNO 557. Prerequisite: PNO 557. (2 credits)

## STRINGS AND GUITAR

Dunham, Chair; Auclair, Barker, Brink, Buswell, Chuat, Churchill, Cirillo, Feldman, Fisk, Kim, Kitchen, Leisner, Lesser, Lowe, Orleans, Palma, Rosenblith, Seeber, R. Sullivan, Thompson, Ushioda, Vilker-Kuchment, Wells, Wolfe

*Studio (STR 100, 500)*

### *Classroom Instruction*

#### **STR 130T — Bass Class**

Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

#### **STR 140T — Chamber Music with Guitar**

Coaching of chamber music with other instruments and voice in a masterclass format. Serves the needs of students who require an introduction to chamber music or seek experience with more advanced, nontraditional repertoire. (1 credit) Leisner

#### **STR 283T — Guitar Repertoire and Performance Seminar**

Surveys repertoire through performance of guitar literature. Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) R. Sullivan

#### **STR 284T — Guitar Repertoire and Performance Seminar**

Continuation of STR 283T. Prerequisite: STR 283T. (1 credit)

**STR 383T — Guitar Repertoire and Performance Seminar**

Continuation of STR 284T. Prerequisite: STR 284T. (1 credit)

**STR 384T — Guitar Repertoire and Performance Seminar**

Continuation of STR 383T. Prerequisite: STR 383T. (1 credit)

**STR 449T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Dunham

**STR 459T — Aural Heritage of String Playing**

Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser

**STR 462T — String Pedagogy**

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Rosenblith

**STR 471T — String Orchestral Repertoire: Violin**

Prepares violinists for careers in orchestral violin playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations, and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Churchill

**STR 472T — String Orchestral Repertoire: Violin**

Continuation of STR 471T. Prerequisite: STR 471T. (1 credit)

**STR 473T — String Orchestral Repertoire: Viola**

Prepares violists for careers in orchestral viola playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Faculty (Not offered 99-00)

**STR 474T — String Orchestral Repertoire: Viola**

Continuation of STR 473T. Prerequisite: STR 473T. (1 credit) (Not offered 99-00)

**STR 475T — String Orchestral Repertoire: Cello**

Prepares cellists for careers in orchestral cello playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Feldman

**STR 476T — String Orchestral Repertoire: Cello**

Continuation of STR 475T. Prerequisite: STR 475T. (1 credit)

**STR 530T — Bass Class**

Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

**STR 540T — Chamber Music with Guitar**

Graduate offering of STR 140T. (1 credit) Leisner

**STR 549T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Dunham

**STR 559T — Aural Heritage of String Playing**

Graduate offering of STR 459T. (2 credits) Lesser

**STR 562T — String Pedagogy**

Graduate offering of STR 462T. (2 credits) Rosenblith

**STR 571T — String Orchestral Repertoire: Violin**

Graduate offering of STR 471T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill



JEFF THIEBAUD

**STR 572T — String Orchestral Repertoire: Violin**

Continuation of STR 571T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill

**STR 573T — String Orchestral Repertoire: Viola**

Graduate offering of STR 473T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty (Not offered 99-00)

**STR 574T — String Orchestral Repertoire: Viola**

Continuation of STR 573T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty (Not offered 99-00)

**STR 575T — String Orchestral Repertoire: Cello**

Graduate offering of STR 475T. Prerequisite: ORCH 510, one semester. (1 credit) Feldman

**STR 576T — String Orchestral Repertoire: Cello**

Continuation of STR 575T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty

**STR 583T — Guitar Repertoire and Performance Seminar**

Graduate offering of STR 283T. (1 credit) R. Sullivan

**STR 584T — Guitar Repertoire and Performance Seminar**

Continuation of STR 583T. Prerequisite: STR 583T. (1 credit)

## THEORETICAL STUDIES

Cogan, Chair; Barry, Davidson, Escot, Felice, Fletcher, Heiss, Hoffmann, Maneri, Row, Stein, Zaritzky

Undergraduate courses are listed under *Music Theory*.

With the approach of a new century and millennium, the artistic world has grown to include music from every time and place. Within this expanded world, music theory provides not only the conceptual basis for musical understanding and creation, but also general skills that underlie musical performance and composition. To prepare students for the full range of professional artistic activities, music theory now draws on both concepts and practices of diverse historical and cultural traditions, and a wide range of disciplines: artistic, intellectual, and scientific. While ensuring that our students are equipped with the basic tools to understand their craft, we have also taken the lead in exploring the artistic and scientific frontiers of that craft. The Department of Graduate Theoretical Studies aims to prepare the Conservatory's performers and composers, as well as prospective theorists, technically and conceptually for active roles in this evolving musical universe.

The department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that follow, § indicates two-semester courses; the department requests a year-long commitment in two-semester courses. *Students must pass both parts of the Master's Music Theory Competency Examination before registering for Theoretical Studies courses.*

*Studio (THYG 500)*



### Classroom Instruction

#### THYG 023 — Graduate Remedial Music Theory §

Designed to aid students with music theory deficiencies. Passing this course fulfills the Master's Music Theory Competency Examination requirement. Analysis (aural and written), dictation, and terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. Fee required (see *Fees*). (0 credit) Zaritzky

#### THYG 024 — Graduate Remedial Music Theory

Continuation of THYG 023. Prerequisite: THYG 023. (0 credit)

#### THYG 511T — 16th-Century Counterpoint

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. (2 credits) Davidson

#### THYG 512T — 16th-Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. (2 credits)

#### THYG 513T — Invention in the Style of Bach

Studies 18th-century two-voice counterpoint. Analysis of Bach inventions. Exercises in two-voice invention in the style of Bach. (2 credits) Hoffmann

#### THYG 514T — Fugue in the Style of Bach

Studies 18th-century three-voice counterpoint. Analyzes Bach fugues. Exercises in three-voice fugue in the style of Bach. Prerequisite: THYG 513T or instructor's permission. (2 credits) Hoffmann

#### THYG 517T — Microtonal Composition and Performance §

Graduated singing exercises of the half step divided into six equal parts. Harmonic, melodic, contrapuntal, and rhythmic investigations. Performance of students' works; listening assignments. Text by Van Duyne and Maneri. (2 credits) Maneri

#### THYG 518T — Microtonal Composition and Performance

Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits)

#### THYG 551 — Teaching of Compositional Practice I §

Compositional experience for students who plan a career that includes teaching, theory, or composing. Composition, and criticism of others' compositions, using a variety of historical, cultural, and theoretical approaches, based on Cogan and Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. (2 credits) Escot

#### THYG 552 — Teaching of Compositional Practice II

Continuation of THYG 551. Prerequisite: THYG 551. (2 credits) Escot

#### THYG 553 — Schenker's Analytical Methods: Introduction §

Studies Heinrich Schenker's seminal theories of tonality and analysis, as well as their influence on musical hearing, thinking, and performance. Examines his treatment of diminution, voice leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions, primarily from Bach through Brahms. (2 credits) Zaritzky

#### THYG 554 — Schenker's Analytical Methods: Applications

Examines and applies (from THYG 553) Schenker's theories of tonality and analysis, and their influence on musical hearing, thinking, and performance. Aural and textual study of *Auskomponierung* and *Ursatz* in longer compositions, primarily from Bach through Brahms, that exhibit binary, ternary, sonata, rondo, cyclical, and fantasia characteristics. Schenker's methods of research, autograph study, and graphic display. Prerequisite: THYG 553 or instructor's permission. (2 credits) Zaritzky

#### THYG 555 — Psychophysical Analysis Ia: Tone Color Analysis (Instrumental)

Introduces the scientific analysis of sound. Analysis, including computer spectrographs, of the sounds of musical instruments and their combinations, and of the ways sonic qualities are chosen by composers and performers to shape and color musical contexts and works. Sonic design in music of different periods and cultures; relationship of tone color to other parameters and to visual color. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan (Not offered 99-00)

#### THYG 556 — Psychophysical Analysis Ib: Tone Color Analysis (Vocal)

Analysis, including computer spectrographs, of the sounds of voices, languages, and their combinations, and of the ways vocal-linguistic properties color whole musical contexts and works. Vocal-linguistic music of different periods and cultures; performance comparisons; relationship to instrumental color; and theories of linguistic phonology. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

#### THYG 557 — Psychophysical Analysis II: Space-Time Design

Theories of musical space and time (rhythm, dimensions, proportion), with attention to diverse musical practices, and to scientific analysis, including computer spectrographs, of sound and time. Combines relevant ideas of information theory, linguistics, and the history and philosophy of science and art. Presents musical works from diverse cultures and periods. (2 credits) Cogan (Not offered 99-00)

#### THYG 558 — Advanced Sonic Analysis

Hands-on practice in spectrographic analysis of instruments, voices, and entire sonic contexts using available computer technology; development of theories of tone color and vocal-instrumental sound. Open to a small number of qualified students with instructor's permission. Prerequisite: THYG 555 or 556. (2 credits) Cogan (Not offered 99-00)

#### THYG 559 — Readings in Analysis

Introduces a wide spectrum of analyses that have become "classics." Authors range from C.P.E. Bach and Rameau to Schoenberg and Boulez. Through reading, listening, and discussion, the class evaluates how well the analyses reveal their chosen music, how analytical methods have changed, and how the range of analytical topics (harmony, rhythm, form, and others) is considered. (2 credits) Zaritzky (Not offered 99-00)

#### THYG 561 — Advanced Tonal Ear Training

Intensive practice in perception and performance of melodic shapes and tonal motions, linear and multilinear formations, rhythmic subdivisions, harmonic and contrapuntal textures, chromaticism, and modulation. Based on Gestalt pedagogy of Jersild's *Ear Training*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music from the Baroque, Classical, and Romantic periods. (2 credits) Zaritzky

#### THYG 562 — Contemporary Ear Training

Hearing and singing in 20th-century idioms. Intensive practice in perception and performance of rhythmic, intervallic, scalar, and tone-set formations. Based on Gestalt pedagogy of Edlund's *Modus Novus*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music of European and American 20th-century composers. (2 credits) Zaritzky

#### THYG 563 — Mathematical Systems

Introduces the application of mathematical ideas and structures to musical composition and theory. Selected topics in statistics, set theory, probability, nonlinear phenomena, proportional theory, and geometry as they apply to music from earliest to modern times. (Mathematical expertise is not a prerequisite.) (2 credits) Escot (Not offered 99-00)

**THYG 571 — Bach's Well-Tempered Clavier**

Introduces Bach's *Well-Tempered Clavier* through analysis, editing, listening, performance, readings, and transcription. Explores structures and genres (of preludes and fugues) and style (instruments, articulation, ornaments, and tempo). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, and Tovey. (2 credits) Felice (Not offered 99-00)

**THYG 572 — Beethoven's String Quartets**

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. (2 credits) Barry

**THYG 573 — German Lied: Analysis and Performance**

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. (2 credits) Stein

**THYG 574 — Twelve-Tone Music**

Studies various approaches to analysis of the seminal atonal and serial music of the Second Vienna School (Schoenberg, Berg, and Webern), as well as more recent developments (Babbitt, Stockhausen, and others). Analytical, performance, and/or compositional projects. (2 credits) Hoffmann

**THYG 575 — Music Since 1945**

Introduces the analysis and understanding of selected composers active since World War II: Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, and others. Readings and listening; analytical, performance, and/or compositional projects. (2 credits) Faculty (Not offered 99-00)

**THYG 576 — Ragas and Talas**

Studies the Indian theories of melodic mode and rhythm. Explores the principles of melodic/rhythmic construction and the systematic organization of modes and meters. Drawing upon historical and contemporary texts as frames of reference, specific performances will be analyzed. (2 credits) Row

**THYG 578 — Asian Modal Systems**

Studies the melodic modal systems of Arabic, Persian, Indian, Indonesian, Chinese, and Japanese musics. Explores the modal theories indigenous to each culture and works toward a universal theory of modality. (2 credits) Row (Not offered 99-00)

**THYG 579 — The Music of Hildegard von Bingen**

The historical, notational, analytical, and performance study of chants by the distinguished polymath of the 12th century. (2 credits) Escot (Not offered 99-00)

**THYG 581 — Interpretive Analysis I §**

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. (2 credits) Heiss

**THYG 582 — Interpretive Analysis II**

Continuation of THYG 581. Prerequisite: THYG 581. (2 credits)

**THYG 694 — Analytical Thesis**

Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 695 — Compositional Thesis**

Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 697 — Portfolio (first year)**

See Theoretical Studies program of study. (0 credit) Faculty

**THYG 699 — Portfolio (second year)**

See Theoretical Studies program of study. (0 credit) Faculty

**THYG 901 — Doctoral Seminar:****Theoretical Practice; Past, Present, Future**

Explores major patterns of theoretical thought and practice, and major developments of 20th-century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. (3 credits) Fletcher

**THYG 902 — Doctoral Seminar:****Advanced Theoretical Projects**

Individual projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required. Seminar meetings are devoted to presentations and critiques of individual projects. (3 credits) Cogan

**VOICE**

Clickner, Chair; Anderson, Craig, Decima, Fortunato, Haber, Hodam, Hughes, Iwama, Pearson, St. Laurent, Shelton, Vallecillo, Ward, Zambara

**Studio (VC 100, 500)****Classroom Instruction****VC 161 — Voice Class**

Instruction for non-majors; basic principles of voice production, vocal and practice techniques. (1 credit)

**VC 162 — Voice Class**

Continuation of VC 161. (1 credit)

**VC 261 — Voice Class**

Continuation of VC 162. (1 credit)

**VC 262 — Voice Class**

Continuation of VC 261. (1 credit)

**VC 363T — Diction for Singers**

Rules and techniques of pronunciation, enunciation, and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances, critiques, written and oral examinations. Text: John Moriarty's *Diction*. (2 credits) Ward

**VC 364T — Diction for Singers**

Continuation of VC 363T. Prerequisite: VC 363T. (2 credits)

**VC 371 — Vocal Techniques and Repertoire, English**

Surveys a wide range of vocal repertory and styles. Introduces the students to standard vocal literature as well as lesser-known composers. Class performances demonstrate familiarity with major styles, historical background, and characteristics of melody, harmony, rhythm, and accompaniment. Prerequisite: two of the following languages: French, German, Italian. Studio instructor's permission required for seniors and third-year Diploma students. (2 credits) St. Laurent

**VC 372 — Survey of Song Literature**

Continuation of VC 371. Prerequisite: VC 371. (2 credits)

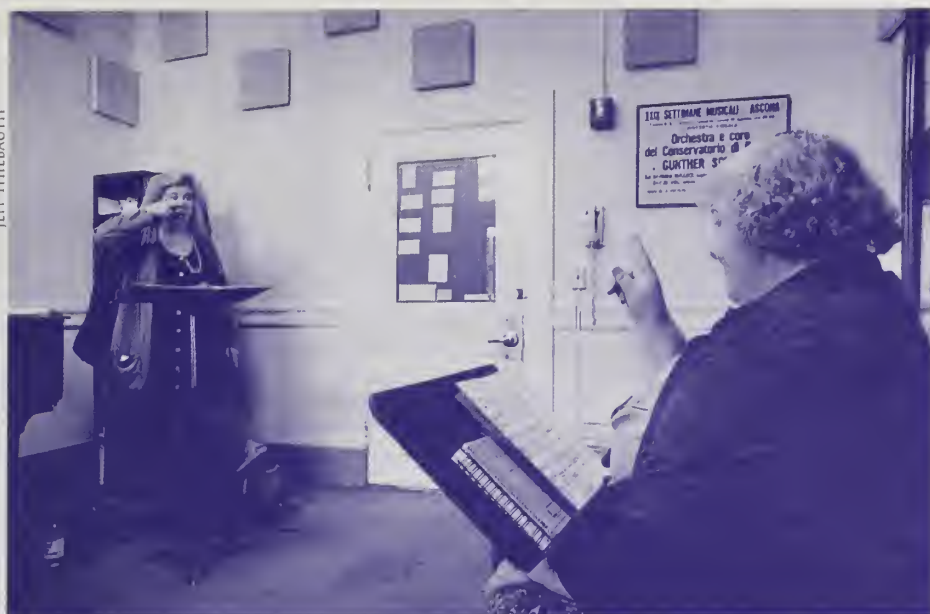
**VC 521 — Voice Class**

Lectures, discussion, and individual attention to problems of vocal production and technique. Not available to Vocal Pedagogy or Vocal Performance majors. (2 credits) St. Laurent

**VC 522 — Voice Class**

Continuation of VC 521. Prerequisite: VC 521. (2 credits)



**VC 525 — Solfège for Singers**

Designed for singers who need music reading skills and additional proficiency in sight-singing. Emphasis on score reading from Renaissance motets to operatic excerpts. Development of skills used for learning repertoire; in-class *a cappella* ensemble sight-reading; audition preparation. (0 credit) Scripp

**VC 526 — Solfège for Singers**

Continuation of VC 525. Prerequisite: VC 525. (0 credit)

**VC 563 — Diction for Singers**

Graduate offering of VC 363T. (2 credits) Decima

**VC 564 — Diction for Singers**

Continuation of VC 563. Prerequisite: VC 563. (2 credits)

**VC 563T — Diction for Singers**

Graduate offering of VC 363T. (2 credits) Ward

**VC 564T — Diction for Singers**

Continuation of VC 563T. Prerequisite: VC 563T. (2 credits)

**VC 565 — Vocal Pedagogy**

Teaching demonstrations by guest lecturers and class members. Text: Vennard's *Singing: The Mechanism and the Technic*. Prerequisite for Voice department assistants. (2 credits) St. Laurent

**VC 566 — Vocal Pedagogy**

Study of voice therapy, speech pathology, and psychology of teaching. Texts: Cooper's *Change Your Voice, Change Your Life*; Green's *Voice*. Continuation of VC 565. Prerequisite: VC 565. (2 credits)

**VC 573 — Vocal Techniques and Repertoire, English and American**

A study of English and American songs from the lutenists to the present. Style, ensemble, diction, and basic communication. (2 credits) Iwama

**VC 574 — Vocal Techniques and Repertoire, English and American**

Continuation of VC 573. Prerequisite: VC 573. (2 credits)

**VC 575 — Vocal Techniques and Repertoire, French**

Performance and discussion of *mélodies*. Style, ensemble, diction, basic communication. Recommended as prerequisite but not required: VC 564. (2 credits) Iwama

**VC 576 — Vocal Techniques and Repertoire, French**

Continuation of VC 575. Prerequisite: VC 575. (2 credits)

**VC 577 — Vocal Techniques and Repertoire, German**

Performance and discussion of *Lieder*. Style, ensemble, diction, basic communication. Audition required. Prerequisite: VC 564. (2 credits) Decima

**VC 578 — Vocal Techniques and Repertoire, German**

Continuation of VC 577. Prerequisite: VC 577. (2 credits)

**VC 617/618 — Vocal Coaching**

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits) Anderson, Decima, Iwama, Ward

**VC 620 — Vocal Coaching**

Vocal Coaching beyond two semesters; charged at the part-time studio rate in addition to full-time tuition. (2 credits)

**WIND ENSEMBLE CONDUCTING**

Battisti, Chair; W. Drury

**Studio (WNDEN 500)****Classroom Instruction****WNDEN 401T — Woodwinds and Brass:****Development and Literature I**

Survey of woodwind, brass, and percussion ensemble repertoire from the 15th through the 19th centuries. Examines the contribution of players, instrument manufacturers and developers, composers, and supporters of music. (2 credits) Battisti

**WNDEN 407T — Woodwinds and Brass:****Development and Literature II**

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. Continuation of WNDEN 401T. Prerequisite: WNDEN 401T. (2 credits) Battisti (Not offered 99-00)

**WNDEN 437T — Wind Ensemble Conducting**

Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th- through 20th-century literature with performance ensemble. (2 credits) W. Drury

**WNDEN 438T — Wind Ensemble Conducting**

Continuation of WNDEN 437T. Prerequisite: WNDEN 437T. (2 credits) W. Drury

**WNDEN 501T — Woodwinds and Brass:****Development and Literature I**

Graduate offering of WNDEN 401T. (2 credits) Battisti

**WNDEN 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading*, and vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

**WNDEN 504 — Score Reading**

Continuation of WNDEN 503. Prerequisite: WNDEN 503. (2 credits)

**WNDEN 505T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp (Not offered 99-00)

**WNDEN 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. (2 credits) Scripp (Not offered 99-00)

**WNDEN 507T — Woodwinds and Brass: Development and Literature II**

Graduate offering of WNDEN 407T. Continuation of WNDEN 501T. Prerequisite: WNDEN 501T. (2 credits) Battisti (Not offered 99-00)

**WNDEN 537T — Wind Ensemble Conducting**

Graduate offering of WNDEN 437T. (2 credits) W. Drury

**WNDEN 538T — Wind Ensemble Conducting**

Continuation of WNDEN 537T. Prerequisite: WNDEN 537T. (2 credits) W. Drury

**WNDEN 567 — Advanced Wind Ensemble Conducting**

Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th-through 20th-century repertoire. Instructor's permission required. (2 credits) Battisti

**WNDEN 568 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 567. Prerequisite: WNDEN 567. (2 credits)

**WNDEN 667 — Advanced Wind Ensemble Conducting**

Advanced conducting technique and score analysis. Continuation of WNDEN 568. Prerequisite: WNDEN 568. (2 credits) Battisti

**WNDEN 668 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 667. Prerequisite: WNDEN 667. (2 credits)

**WOODWINDS**

Wrzesien, Chair; Ahlbeck, Heiss, Henegar, Krueger, Martin, McEwen, Nordstrom, Pilot, Radnofsky, Ranti, Robison, Ruggiero, F. Smith, R. Stoltzman, Svoboda, Wakao, Zoon

**Studio (WW 100, 500)****Classroom Instruction****WW 330T — Woodwind Performance Seminar**

Defines and explores the professional culture of wind playing. Emphasis on flute, clarinet, oboe, and bassoon repertoire with piano. Saxophone and horn majors admitted with instructor's permission. Chamber music literature may be included as enrollment permits. (2 credits) Robison (Not offered 99-00)

**WW 471T — Orchestral Repertoire Class: Flute**

A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. (0 credit) F. Smith (Not offered 99-00)

**WW 473T — Orchestral Repertoire Class: Oboe**

A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. (0 credit) Faculty (Not offered 99-00)

**WW 475T — Orchestral Repertoire Class: Clarinet**

A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. (0 credit) Martin, Nordstrom

**WW 477T — Orchestral Repertoire Class: Bassoon**

A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. (0 credit) Svoboda

**WW 530T — Woodwind Performance Seminar**

Graduate offering of WW 330T. (2 credits) Robison (Not offered 99-00)

**WW 571T — Orchestral Repertoire Class: Flute**

Graduate offering of WW 471T. (1 credit) F. Smith (Not offered 99-00)

**WW 573T — Orchestral Repertoire Class: Oboe**

Graduate offering of WW 473T. (1 credit) Faculty (Not offered 99-00)

**WW 575T — Orchestral Repertoire Class: Clarinet**

Graduate offering of WW 475T. (1 credit) Martin, Nordstrom

**WW 577T — Orchestral Repertoire Class: Bassoon**

Graduate offering of WW 477T. (1 credit) Svoboda



# ACADEMIC REGULATIONS AND INFORMATION

## RESPONSIBILITY

Responsibility and authority for admitting, continuing, promoting, and graduating students is vested in the President, Provost, and Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the College.

Students are responsible for understanding the *Catalog*, their degree program, and current academic regulations. The Conservatory reviews and revises its regulations annually; revisions become effective upon publication of the *Catalog*. Requirements for graduation are determined by degree programs described in the *Catalog* under which students enter the Conservatory.

NEC complies with the Student Right to Know and Crime Awareness and Campus Security Acts. For further information, see the *Student Handbook*.

## PROGRAMS OF STUDY

New England Conservatory awards Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate, and Artist diplomas.

## ADVISING

The Undergraduate and Graduate Academic Advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Master of Music, and Graduate Diploma programs. They help students select courses, meet educational and career goals, remedy academic difficulties, and better understand NEC's purposes and policies. The Associate Dean for Advanced Studies provides curricular advising for students in the doctoral program.

Studio instructors and department chairs serve as informal academic and career advisors. Peer Advisor Leaders (PALs), selected by faculty and administrators, help entering undergraduates and international students learn about NEC.

## RESIDENCE POLICY

### *Full-Time Status*

New England Conservatory requires students to register full time. Baccalaureate candidates must enroll for eight full-time semesters to qualify for the degree; Undergraduate Diploma students, for six. Master of Music and Graduate Diploma candidates must enroll for four full-time semesters; doctoral students, for the first two semesters. Students may not accelerate requirements to complete programs in fewer than the required number of full-time semesters (exceptions are made for transfer students). Master's candidates must complete requirements within five years of matriculation.



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### *Part-Time Status*

Conservatory students who need to pursue part-time study must petition the Dean of Students for permission to do so. Doctoral candidates may study part time after their first year, with approval from the Associate Dean for Advanced Studies.

## CREDIT LOADS AND ENROLLMENT STATUS

The number of credits determines enrollment status, which the Conservatory defines as full-time, part-time, half-time, or less than half-time. Students with permission to register for less than full-time loads will be billed on a per-credit basis (see *Tuition*). Definitions differ for each degree/diploma program:

	<u>Full-time</u>	<u>Part-time</u>	<u>Half-time</u>
Diploma	10-13	fewer than 10	at least 5
Bachelor of Music	12-16	fewer than 12	at least 6
Graduate Diploma	6-8	fewer than 6	at least 3
Master of Music	8-10	fewer than 8	at least 4
Doctor of Musical Arts	8-10	fewer than 8	at least 4

All Artist Diploma students are full-time. The course load is four credits. Additional credits may be taken only with the approval of the Artist Diploma Committee.

Since changes in enrollment status affect financial aid, students requesting permission to be part-time should also consult the Financial Aid Office.

## REGISTRATION

Registration certifies enrollment in classes, ensembles, and studios; it also continues long-term advising about programs and careers.

New students register in September and January; continuing students, in October and March. Students receive registration priority according to class year, except those enrolled in the NEC/Tufts program (who may register at any time).

To register, students meet with their academic advisor. Students register for all degree requirements, as outlined in the *Program of Study*. Those wishing to enroll in courses requiring audition or consent must obtain instructor's written permission to do so.

New students must provide the Registrar's Office with proof of qualifying degrees to register. An official transcript constitutes such proof.

Late registration occurs during the first week of each semester's classes; there is a fee (see *Fees*). Students returning to active status may register during registration period or in the first week of classes at no charge.

### *Adding or Dropping Classes during Term*

Students may add or drop classes during the Add/Drop period (see *Academic Calendar*) with approval of their academic advisor; adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

NEC/Tufts students may drop courses at NEC up to six class days after classes begin at Tufts. Those wishing to add courses at NEC must do so either after registration at Tufts (see double-degree policy statement) or within NEC's Add/Drop period.

### *Withdrawing from Classes during Term*

After the Add/Drop period has ended, students may withdraw from classes with their advisor's approval. Students may not withdraw from promotionals, recitals, ensembles, studios, or chamber music, except by department consent and with approval of the academic advisor or Dean of Students. No one may withdraw from courses during the final two weeks of classes. Withdrawals are notated as *W* on transcripts.

## ATTENDANCE

NEC expects new students to arrive by the first day of orientation; continuing students, by the first day of classes. Students arriving after the last day of Add/Drop and late registration will not be allowed to register.

Students are responsible for understanding course, studio, and ensemble attendance policies. The Conservatory will grant official excuses only for documented illness, bereavement, jury duty, religious holidays, or special circumstances.

Massachusetts state law provides that:

Any student ... who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused ..., and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution ... No adverse or prejudicial effects shall result to any student ...

The *Student Handbook* contains additional information on attendance policies.

## STUDENT CLASSIFICATIONS

**Enrolled:** A student who has been admitted to, has paid the tuition deposit for, and has registered in, a program is *enrolled*.

**Active:** A student who is enrolled in, registered for, and attending, scheduled activities, is *active*.

**Leave of Absence:** A student who discontinues active enrollment during, and for only part of, a semester is, with permission of the Dean of Students, on a *leave of absence*.

**Inactive:** A student who does not register for one or more semesters, but who intends to return to NEC, is *inactive*.

**Withdrawn:** A student who has not registered at, and does not intend to return to, NEC is *withdrawn*.

**Suspended:** A student who is not allowed to continue at NEC for academic or disciplinary reasons is *suspended*.

**Dismissed:** A student whose enrollment is permanently cancelled is *dismissed*.



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Students maintain active status by registering for the next semester. Those failing to register during regular registration endanger their eligibility for financial aid and will be institutionally withdrawn at the end of that semester.

## LEAVING ACTIVE STATUS

For students leaving school between semesters, whether to go inactive or to withdraw, the effective date of the status change will be the last day of the semester completed. For a student leaving school during the semester, the effective date is the day the student submits the petition to the Dean of Students. For students who withdraw from school but do not notify the Dean's Office, the effective date will be the last documented date of attendance at NEC.

Students who decide to discontinue their studies or withdraw after registration must notify the Dean of Students in writing before the first class day of the next semester. Failure to do so will result in an obligation to pay a portion of tuition and fees (see *Refund Policy*).

### *Inactive*

Students wishing to discontinue active status in their program petition the Dean of Students for permission to go inactive.

### *Withdrawal*

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students.

### *Leave of Absence*

A student who wishes to discontinue enrollment during the semester, but who expects to return to active status in the following semester, may petition the Dean of Students for a leave of absence. Such a leave, granted only for exceptional medical or personal circumstances, may not exceed six months. Students on leave are not placed in Guaranteed Student Loan repayment status, nor are they subject to the reactivation fee, though they are liable for tuition and fees (see *Refund Policy*). Students on leave of absence must petition for permission to return to active status, providing documentation of their readiness to resume their program of study. Such petitions are reviewed by the academic advisor, Dean of Students, and Provost. Those failing to return after the stipulated time will be shifted to inactive status in their program.

## *Suspension*

Students may be suspended from their program for academic or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the reactivation fee (see *Fees*).

### *Transcript Record for Students Leaving Active Status*

Students who leave active status after the Add/Drop period, for whatever reason, will receive the notation W (Withdrawn) for all courses on their transcripts. Those who have completed at least 12 weeks of the semester may petition the Dean of Students for final grades or incompletes in classes or studios.

## RETURN TO ACTIVE STATUS

Students who wish to return to the Conservatory must:

- 1) petition the Dean of Students to return;
- 2) prepare to resume studies in their department, either by audition or conference with the chair;
- 3) pay outstanding bills, including fees (see *Fees*);
- 4) verify the status of financial aid files;
- 5) register during the appropriate registration period.

Students who wish to return to NEC after having withdrawn must reapply through the Admissions Office. Previously earned course credits and grades may only be reapplied to the program with permission from the Dean of Students.

Students returning to active status may require retesting in Music Theory to determine whether previous credits still apply. Departments will grant studio credit based on audition.



## ACADEMIC ADMISSIONS

New England Conservatory requires applicants to demonstrate their ability to undertake rigorous academic work. Applicants to the undergraduate programs must have a GPA of 2.75 or better on their high school transcripts and a score of 1,000 or better in their combined SAT score.

NEC also requires that international students, or those whose first language is not English, demonstrate their readiness to pursue programs of higher education in English. Undergraduates must document scores of 500 or better in the Test of English as a Foreign Language (TOEFL). Graduate students must achieve a score of 550 or better. Doctoral students must meet high standards for written English in their entrance examination.

## ENGLISH PROGRAM

New England Conservatory requires TOEFL scores of 500 or better for undergraduate and 550 or better for graduate admission. Applicants who have not achieved these levels of proficiency are required to enroll in the Conservatory's English as a Second Language Summer Program. Upon successful completion of this program, students may provisionally enroll in their regular degree curriculum.

Undergraduates who have not achieved scores of 540 may not enroll in Music History or Liberal Arts courses (except by permission); the requirement for Music-in-Education courses is 550. They will be required to continue in the English as a Second Language Program until they have earned scores of 575 or better on the TOEFL or received a grade of B- or better for work in ESL classes during the academic year. They may apply ESL credits to their programs.

Graduate students who have not achieved scores of 550 must enroll in Intensive English or English as a Second Language classes. Those who have not yet scored 575 or better may not enroll in any Musicology classes and will normally enroll in English as a Second Language courses for zero credit.

New students who have not achieved the minimum score by the end of the first semester will not be allowed to continue in their program.

The *International Student Handbook* contains additional information about language requirements and the English program.

## STUDENT CLASS YEAR

The combination of earned credits and successfully completed promotionals determines students' class years.

<u>Program</u>	<u>Credits</u>	<u>Promotional passed*</u>
Bachelor of Music		
U1	0-27	N/A
U2	28-57	1st to 2nd year
U3	58-87	2nd to 3rd year
U4	88+	3rd to 4th year

## NEC/Tufts Degree

T1	N/A	N/A
T2	N/A	1st to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A

## Undergraduate Diploma

D1	0-23	N/A
D2	24-47	1st to 2nd year
D3	48+	2nd to 3rd year

## Master of Music

G1	0-15	N/A
G2	16+	1st to 2nd year

## Graduate Diploma

P1	0-11	N/A
P2	12+	1st to 2nd year

\*For most majors, advancing from one year to the next includes passing a promotional evaluation (see *Promotionals and Programs of Study*).

## TRANSFER CREDIT

### *Undergraduate Students*

Auditions determine students' studio level and ensemble requirement. Placement exams and evaluation of transcripts decide class year and the number of semesters required to complete the program. International students may transfer credit if they have met NEC's English language requirement. Transfer credit grades are not calculated into cumulative grade point averages.



JEFF THIEBAUTH



NEC awards transfer credit to students previously enrolled in programs at other institutions after approval from the Dean's Office, as agreed in writing. To apply for transfer credit, students must provide course descriptions and official transcripts. NEC will not accept *Pass/Fail* credits. Students who have attended foreign institutions must provide official transcripts with any necessary translations, as well as explanations of grades, class hours, and course descriptions.

Students may transfer no more than 60 credits toward the bachelor's degree or 36 credits toward the Undergraduate Diploma (see *After Matriculation*). Enrolled students who wish to substitute transfer credit for required classes must have approval from the academic advisor and department chair. Students transferring into the Conservatory should expect to lose credits.

#### **Prior to matriculation**

Credit transfers to NEC's undergraduate programs as follows:

- 1) Studio credits transfer according to audition placement.
- 2) Ensemble credits transfer according to students' studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.
- 3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.
- 4) Music Theory credits transfer with grades of C or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.
- 5) Music History credits transfer with grades of C or better, provided that the work compares to NEC courses, as determined by the department.
- 6) Liberal Arts credits transfer with grades of C or better. Writing courses with grades of B- or better may substitute for NEC's first-year writing course. The Liberal Arts department chair must approve substitutes for Freshman Seminars.
- 7) Elective credits transfer toward elective requirements with grades of C or better.

#### **After matriculation**

Students may transfer from 4 to 16 credits, with grades of C or better (B- or better for writing course) as follows:

- 1) English-speaking students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.
- 2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as general electives. Students must obtain advance approval from the academic advisor and department chair.

Undergraduates who change programs before graduation (bachelor's to diploma or diploma to bachelor's) may transfer all credits earned at NEC. All grades will figure in the cumulative grade point average for the new program.

Those who transfer credit after matriculation may not use such credits to accelerate in their program (see *Residence Policy*).

#### **Graduate Students**

Master's students may transfer up to four graduate credits (earned in musical disciplines at other institutions with grades of B or better) as electives in courses that do not duplicate NEC offerings. The Conservatory does not transfer studio, ensemble, or chamber music credits. Enrolled students who take courses elsewhere must obtain advance approval from their academic advisor and, where appropriate, department chair. Graduate Diploma students must petition the Dean's Office for transfer credit. Transfer credit grades are not calculated into cumulative grade point averages.

Graduate students who change programs (from M.M. to G.D. or G.D. to M.M.) may transfer all NEC credits with grades of B or better to the new program, with approval of their department chair and academic advisor. Grades will figure in the cumulative grade point average of the new program.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs.

#### **CREDIT BY EXAMINATION**

##### ***Advanced Placement Program (APP)***

Undergraduate students may receive up to four credits in addition to transfer credits toward the Bachelor's degree through the Advanced Placement Program (APP), provided they do not take courses covering the same material. NEC accepts APP scores of 3 or better in general studies and appropriate electives, but requires scores of 5 on the English Literature/Composition or the English Language/Composition exam to exempt students from the first-year writing requirement.

##### ***College-Level Examination Program (CLEP)***

With prior approval from the Dean of Students or academic advisor, undergraduate students may transfer up to four credits earned through the College-Level Examination Program (CLEP) exams; if they fall behind in their degree program, they may transfer up to 12 such credits (see *Transfer Credit*).

##### ***International Exams***

The Conservatory awards approximately one year of undergraduate Liberal Arts and elective credit to students who have earned the International Baccalaureate. NEC also awards undergraduate Liberal Arts and elective credit to students for A-level exams.

#### **AUDITING**

Enrolled students may audit classes. Those wishing to do so must obtain the instructor's consent and pay an audit fee (in addition to tuition). A record of audited courses appears on the transcript (with the notation *AUD*). Students may not receive credit for audited courses.



PAUL FOLEY

## SPECIAL STUDENTS

Special students are non-matriculated students taking courses for credit. Application and registration takes place at the beginning of each semester through the Registrar's Office. Special students are accepted into classes only with the instructor's permission and as space permits; those registering for studio in the Strings department must also enroll in ensemble. No degree or diploma is awarded to special students; however, they may petition to apply credits to subsequent programs. Studio credit will not be applied.

## GRADING SYSTEM

### *Undergraduate Studio and Course Work*

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D	1.00
F	0
W Withdrawn	0
INC Incomplete	0

### *Graduate Studio and Course Work*

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C	2.00
F	0
W Withdrawn	0
INC Incomplete	0

### *Ensemble and Chamber Music*

P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail

## *Promotional and Recital*

P	Pass
IP	In Progress
U	Unsatisfactory

The notation *ND* (Non-Degree) after a grade signifies that neither the grade nor the credit applies to the student's program. For recitals, only grades of *P* appear on transcripts. For promotionals:

1. A grade of *P* indicates a student has achieved the level of performance required for promotion.
2. A grade of *IP* indicates a student has not successfully completed work during the semester and additional time is needed.
3. A grade of *U* indicates a student has not achieved the level of performance required for promotion, or has not taken the promotional.

## *Course Credit*

One credit generally equals 15 hours of class instruction per semester; exceptions include studio and ensemble.

## *Grade Point Averages*

Each semester the Registrar's Office calculates grade point averages (GPAs) for students by multiplying the credits for courses by the quality points for the grades in every course, then dividing by the total number of credits completed. Grades of *P+*, *P*, *P-*, *F\** (ensemble and Intensive English only), *INC*, *IP*, or *U* do not compute as part of the GPA. When an *INC* is replaced by a letter grade, the GPA is recalculated. The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of NEC averaging credits. NEC Summer School grades applied to programs are computed on the same basis.

## *Grade Changes*

The Registrar and Dean of Students approve grade changes to correct errors in calculation or recording. The instructor submits requests for such changes to the Registrar, using the "Change of Grade" form.

## *Repeated Courses*

Except in specified cases, students may not earn academic credit twice for the same course. They may, however, retake a course for a higher grade. In that event, both grades will appear on the transcript; only the higher grade is calculated in the GPA.

## INCOMPLETES

Students unable to complete course requirements as a result of illness, bereavement, or special circumstances may petition for Incompletes; both the instructor and Dean of Students must approve this petition. Students who receive Incompletes in classes must complete all work no later than two weeks after the first day of the following semester of attendance; otherwise, they will receive failing grades. The transcript will temporarily note an *INC* (for Incomplete), which will remain until the instructor submits a final grade.



## ACADEMIC STANDING

### *Dean's List: Bachelor's and Master's Programs*

Students who complete full-time studies with minimum semester GPAs of 3.70 (for the bachelor's program) or 3.90 (for the master's), and who receive no grades of *U*, *F*, *INC*, or *IP*, qualify for the Dean's List. They may take up to two (non-studio) credits beyond full-time load in the next semester without additional charge. They may not, however, use such credits to accelerate programs (see *Residence Policy*). Students enrolled in the Undergraduate, Graduate, or Artist diploma or Doctor of Musical Arts are not eligible for the Dean's List.

Students enrolled full time in the NEC/Tufts program qualify for the Dean's List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean's List, independent of Tufts.

### *Good Academic Standing*

To qualify for continued financial assistance (see *Financial Aid*), Conservatory students must remain in good academic standing; that is, pass promotionals, receive no more than one failing grade in classes or ensembles, and earn minimum GPAs of 2.00 (undergraduates) or 3.00 (graduates).

### *Satisfactory Academic Progress*

NEC defines satisfactory academic progress as successful completion of at least 67% of all registered credits for the academic year, as well as successful completion of any promotional evaluation (see *Academic Probation*).

At the end of the academic year, the Academic Review Committee considers records to determine whether students have made satisfactory academic progress. Those who have not fulfilled the requirement may be placed on academic probation; they may also forfeit eligibility for financial aid. The Committee considers exceptions in cases of illness, bereavement, or personal circumstances.

### *Academic Probation*

Academic Probation provides both a warning and a method of supervision for students whose work has not met NEC's requirements. The Academic Review Committee adjudicates cases of students subject to academic probation, suspension, or dismissal; its decisions appear on transcripts.

The Committee places a student on academic probation for:

- 1) a GPA below 2.00 for undergraduates or 3.00 for graduates;
- 2) two or more failing grades;
- 3) failure in studio or IEP;
- 4) *U* (Unsatisfactory) in a promotional; or
- 5) failure to make satisfactory progress.

Students on academic probation may not withdraw from courses; they will meet regularly with their academic advisor or the Dean of Students. The Academic Review Committee may stipulate additional terms required for students to return to good standing.

Students with two consecutive unsatisfactory academic records or two consecutive unsatisfactory promotionals are subject to suspension. Suspended students must request permission to return from the Academic Review Committee, through their studio department and the Dean's Office. Students who receive permission to return from suspension do so on probation and, normally, do not qualify for financial aid in their first semester. But the Committee will consider appeals to allow students to qualify for aid.

Suspended students allowed to return who do not achieve satisfactory academic standing in their first semester are subject to dismissal.

## DISCIPLINARY ACTION

### *Academic Integrity*

Students have an obligation to behave honorably and ethically in carrying out their academic, musical, and personal work. In conjunction with the Discipline Committee, the Dean of Students will adjudicate issues of academic or personal integrity, including cheating or plagiarism. Penalties range from disciplinary probation to suspension or dismissal.

### *Disciplinary Probation*

The Dean of Students and Discipline Committee are authorized to review student conduct considered detrimental to others or inconsistent with the expectations of NEC. They may recommend a warning, probation, or suspension. For policies and procedures, see the *Student Handbook*.

## STUDIO

Studio instruction is at the core of the Conservatory education. Students enrolled in four-credit studio courses should expect 13 to 15 one-hour private lessons each semester (scheduling for these lessons is the responsibility of the student and instructor).

### *Studio as Elective Credit*

Students may take up to eight studio credits in the bachelor's program, or four in the master's, to fulfill elective requirements. Graduate Music-in-Education and Musicology majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.

### *Beyond-Degree Studio*

Students who complete all studio requirements, yet remain enrolled in their program, may register for beyond-degree studio (charged at 60% of the studio rate; see *Tuition*). The Conservatory awards grades, but not credit, for beyond-degree studio. String majors who register for beyond-degree studio must also enroll in ensemble.



### ***Studio Instructor Change Petition***

Students who wish to consider changing studio instructors should begin by consulting their department chair; those studying with the chair should meet with the Provost. The procedure requires careful advising and needs the approval of the student's current and proposed instructor, department chair, and the Provost. Petitions for change of studio instructors should be completed prior to the beginning of the semester; they must be filed by the end of the Add/Drop period.

### **CHANGE OF PROGRAM OR MAJOR**

Students who wish to change their program or major should consult their studio instructor, academic advisor, and the Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, the Dean of Students, and, when necessary, the Provost. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect.

### **PROMOTIONALS AND GRADUATION RECITALS**

#### ***Promotionals***

Promotionals are departmental evaluations in students' major area of study; they usually take place after two semesters of studio enrollment. Students perform for their department faculty, or present work for faculty review. Those who pass their promotional move up by class year; those who fail are placed on Academic Probation. Candidates for the Graduate Diploma give half or full recitals for promotionals (see *Department Requirements*); those in the Doctoral program are not required to give promotionals.

Students may neither drop nor withdraw from promotionals; under exceptional circumstances, though, they may petition the department chair and Dean of Students to have them deferred, using the Promotional Deferral form. When a deferred promotional request is approved, students drop the promotional and add it for the next semester. No grade appears on the transcript.

### ***Graduation Recitals***

Most Conservatory programs require graduation recitals (see *Programs of Study*). In addition, some departments require a student to pass a pre-recital before giving the recital.

Students may perform their graduation recital at any time up to one week before Commencement. Those wishing to give their recital off campus need prior approval from their department chair. In those cases, students must submit recital tapes.

For D.M.A. recital requirements, see *Doctor of Musical Arts*.

### **INDEPENDENT STUDY**

Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics, meeting at specified intervals through the semester. Independent Study topics should not duplicate other Conservatory courses, including studio, ensemble, or chamber music. The Music History, Musicology, and Music Education departments do not allow independent studies. Independent Study petitions must be completed and approved no later than the end of the Add/Drop period.

#### ***Undergraduate***

Students in the Bachelor's program may earn from one to three credits for each faculty-directed independent study (up to a limit of six credits); those in the Undergraduate Diploma program may request independent study only in music-related subjects. Independent study credit applies to Liberal Arts or elective requirements.

To qualify, an undergraduate must have a minimum CGPA of 3.00 and must submit an independent study petition to the instructor, department chair, Undergraduate Academic Advisor, and Dean of Students.

#### ***Graduate***

Graduate students may apply independent study credit only toward elective requirements (up to a limit of two credits). A graduate student must have a minimum CGPA of 3.70 and must submit an independent study petition to the instructor, department chair, Graduate Academic Advisor, and Dean of Students.

#### ***Doctoral***

Students in the D.M.A. program may register for Extended-Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one to two credits and must be approved by the instructor and the Associate Dean for Advanced Studies.



## MASTER'S EXAMINATIONS IN MUSIC HISTORY AND MUSIC THEORY

As part of their degree requirements, Master's candidates must pass the Music History comprehensive and Music Theory competency examinations, given each semester (see *Academic Calendar*). Students should be present at, and attempt all portions of, these examinations until they fulfill the requirements. They will have an opportunity to review results with the faculty.

### *Music History Comprehensive Examination*

The history exam tests students' familiarity with musical repertoire and stylistic developments from the Middle Ages to the present. It includes seven sections: listening, essay, Medieval/Renaissance, Baroque, Classical, Romantic, and 20th Century. Sections on Jazz and Non-Western music may substitute for a maximum of two of the historical periods.

### *Music Theory Competency Examination*

The theory exam tests students' skills in hearing and analysis. The hearing section consists of dictation of intervals, an unaccompanied tonal melody, and basic tonal chord progressions; analysis examines knowledge of musical structure.

Students must pass both parts of this exam before enrolling in any Theoretical Studies course. Those who do not wish to meet the requirement by testing may enroll in the year-long, non-credit Graduate Remedial Music Theory class, for a fee (see *Tuition and Fees*). Passing this class is equivalent to passing the competency examination.

### *In Absentia Examinations*

Master's students may petition to take either the Music History or Music Theory examination *in absentia*. Those wishing to do so should file written requests no later than four weeks before the scheduled exam date.

Only students who have completed all other degree requirements and who reside out of state qualify for *in absentia* exams (see Petition for *In Absentia* Examination). There is a fee (see *Fees*).

## CROSS-REGISTRATION

### *Undergraduate*

Conservatory students may enroll in classes taught at Northeastern University, Simmons College, and Tufts University (though not at the School of the Museum of Fine Arts through Tufts), applying such credits to their programs. Students cross-register for no more than two semesters, in courses that do not duplicate NEC offerings. Students whose native language is not English must have a minimum TOEFL score of 540 to cross-register. Those selecting courses at Northeastern must first receive permission from NEC's Registrar and academic advisor, then from Northeastern's Registrar. Those selecting courses at Simmons or Tufts must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at the second institution.

### *Graduate*

Conservatory students may take graduate music courses at Tufts University and apply such credits to their programs. Generally, students may cross-register for no more than one semester, and may elect only courses that do not duplicate NEC offerings. Students must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at Tufts.

Music Education majors and students pursuing Massachusetts Teacher Certification may cross-register at Northeastern University for selected courses that fulfill Music Education requirements. They must first receive permission from the Music-in-Education department chair and Dean of Students, then from Northeastern's Registrar.

## BACHELOR OF MUSIC DOUBLE MAJOR

Bachelor's candidates who wish to apply for a double major, combining performance with Music History or Theoretical Studies, may do so at the end of the second year. Those wishing to combine two performance areas (or a performance area and Composition), may apply to do so at the end of the first year. Additional tuition will be charged for such programs (see *Tuition and Fees*). The double major requires approval of both department chairs, the academic advisor, and the Provost. Students who receive permission to pursue the double major must be in residence for five full-time years.

## NEC/TUFTS UNIVERSITY FIVE-YEAR DOUBLE DEGREE PROGRAM

Students who wish to combine degree studies in music and liberal arts may apply to the NEC/Tufts University five-year double degree program, which awards the Bachelor of Music degree from NEC and the Bachelor of Arts (or Science) degree from Tufts. Tufts offers double-degree students the opportunity to major in any area except music.

Such students must earn a minimum of 82 credits at NEC and 24 credits (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors at each institution. They must complete all requirements at both institutions to qualify for either degree.

Students transferring from other institutions are not usually accepted into this program. However, those already enrolled at either NEC or Tufts may seek admission to the program by applying to the second school. Students wishing to end participation in the program may complete studies at either institution.

## SECOND MASTER OF MUSIC DEGREE

Graduate students who have completed a first master's may earn a second Master of Music degree. At the end of their first year, students interested in pursuing this second master's should consult with the Graduate Academic Advisor, then submit a proposed curriculum for approval by the department chair and Dean of Students.

The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students hoping to earn two master's degrees should anticipate enrolling in eight semesters of studio. However, they may petition for permission to meet their requirements with two additional semesters of studio. Such petitions require the approval of the department chair, Graduate Academic Advisor, and Provost.

## GRADUATION REQUIREMENTS

Students graduate when they have satisfactorily completed all program requirements.

To qualify for graduation, a degree/diploma candidate will:

- 1) see the academic advisor for a graduation review;
- 2) complete and file an intent to graduate form by the stipulated deadline (see *Academic Calendar*);
- 3) complete all degree requirements, including courses, promotionals, recitals, theses and final projects, non-credit requirements, courses transferred from other school, and degree examinations (for D.M.A. requirements, see *Doctor of Musical Arts*);
- 4) achieve a minimum CGPA of 2.00 (undergraduate) or 3.00 (graduate);
- 5) complete all grades of Incomplete or In Progress;
- 6) meet all obligations, including the return of books, instruments, and music to respective libraries;
- 7) pay any fees, tuition, fines, or emergency loans;
- 8) complete an exit interview with the Financial Aid Office;

Students on Academic or Disciplinary Probation may not graduate until they have fulfilled the terms of probation.

NEC expects master's candidates to complete all degree requirements within five years of matriculation; doctoral students, within seven years.

Degree candidates who have not yet met all examination requirements may participate in the Commencement ceremony, provided they have completed all departmental evaluations (e.g., pre-recital, recital, portfolio), ensembles, and credit-bearing activities. Such students will not receive degrees.

## GRADUATION HONORS AND AWARDS

### *Academic Honors*

Faculty Council awards Academic Honors to degree candidates who achieve a cumulative grade point average of 3.70 (undergraduates) or 3.85 (graduates).

### *Distinction in Performance*

In consultation with departments, Faculty Council recognizes outstanding achievement in performance by awarding Distinction in Performance to degree candidates.

### *George Whitefield Chadwick Medal*

Faculty Council awards the George Whitefield Chadwick Medal to a graduating bachelor's degree student whose record of achievement has been distinguished by superior accomplishment in the major field, supplementary studies, extracurricular activities, and citizenship.

### *Gunther Schuller Medal*

Faculty Council awards the Gunther Schuller Medal to a graduate degree candidate who has made extraordinary contributions to the life of the Conservatory.

### *Pi Kappa Lambda*

NEC's chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year, on the basis of extraordinary musical and personal achievement. Pi Kappa Lambda also sponsors an annual scholarship competition for returning third- or fourth-year undergraduates, graduate students, and Artist Diploma candidates.

### *Presidential Scholars*

The Presidential Scholar awards, NEC's most prestigious scholarships, are given to returning students who exhibit exceptional ability and potential as performers. They are awarded at the President's Convocation in alternate years.

The Charlotte F. Rabb Presidential Scholars Fund  
The E.P. and Margaret Richardson Presidential Scholars Fund  
The John Moriarty Presidential Scholars Fund  
The Laurence Lesser Presidential Scholars Fund

## ACADEMIC RECORDS

The Registrar's Office issues official transcripts, which bear the notation "Official Transcript," the College seal, and the Registrar's signature. In response to written requests (which must be dated and signed), the Registrar's Office will send such transcripts to designated institutions or issue them to students in sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation "Unofficial Transcript—not valid for transfer," are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see *Fees*). The Registrar's Office will not release transcripts or degrees for students whose accounts are in arrears.

NEC recognizes students' right to examine their educational records and control access by others in accordance with the Family Educational Rights and Privacy Act (FERPA), passed by the U.S. Congress in 1974. Copies of NEC's FERPA policy are available in the Registrar's Office.



# HEALTH SERVICES AND RESIDENCE HALL INFORMATION

HIROSHI OE '99 DP



## HEALTH SERVICES

The Commonwealth of Massachusetts requires all full-time and three-quarter-time students to be enrolled in qualifying student health insurance plans (Q-SHIPs). Therefore, NEC has arranged for its students to participate in a two-part student health services program: primary care, provided by Lane Health Center at Northeastern University; and student health insurance, administered by Chickering Insurance Agency. This plan covers basic accident and sickness benefits for a 12-month period, and meets or exceeds all Massachusetts Q-SHIP requirements. A full description of coverage is sent to students; additional copies are available from the Director of Student Life.

### *Lane Health Center*

Lane Health Center is a student health clinic providing walk-in and scheduled health and wellness treatments. Services include emergency and primary care, some laboratory tests and x-rays, physical therapy, access to limited specialty clinics, and mental health treatment. With assistance of services from nearby medical centers, Lane Health Center is equipped to deal with any medical condition.

Located in the Forsyth Building at Northeastern University (within two blocks of NEC), the clinic is open from 9 a.m. to 7 p.m., Monday through Friday, with additional hours on Saturdays (hours vary). Students may see nurse practitioners and staff physicians with or without appointment; however, appointments are encouraged. Twenty-four-hour emergency assistance is available through the New England Baptist Hospital.

NEC requires all Residence Hall students to join the Lane Health Center; students not living in the Residence Hall are encouraged to join as well.

### *Health Insurance*

Students who subscribe to the insurance portion of the NEC Health Services program must also enroll in the Lane Health Center portion. However, students who demonstrate comparable insurance coverage may waive the insurance, but still subscribe to Lane Health Center. Full- and three-quarter-time students who wish to waive coverage must sign a waiver attesting to comparable insurance coverage. If this waiver is not signed and returned to the Business Office on or before August 15, 1999, NEC will enroll students and charge them for participation in the full NEC Health Services program.

For further information, students should contact the Director of Student Life.

### *Leave of Absence Coverage*

Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see *Leave of Absence Policy*).

### *Dental Coverage*

Neither Lane nor Chickering offers a dental plan; however, there are options available. For further information, contact the Director of Student Life.

### *Medical Records*

Prior to registration, students must submit medical information as required by federal and Massachusetts regulations—including proof of immunization.

### *Counseling Center*

NEC offers students an in-house counseling center to address a wide range of concerns, including performance anxiety, personal or professional identity, self-esteem, relationships, depression, anxiety, and substance abuse. Visits are confidential and free to enrolled students. For appointments or information, call (617) 585-1398.

## CONSERVATORY RESIDENCE HALL

### *Housing Contract*

The Conservatory Residence Hall provides double rooms, with a small number of single rooms and graduate suites. In their first year at the Conservatory, all undergraduates, including transfer students, must live in the Residence Hall, unless they are:

- 1) living at home with parents;
- 2) 21 years of age or older;
- 3) married.

### *Regulations*

- 1) The Residence Hall contract is binding for a full academic year; rooms are not available on a semester basis.
- 2) The Residence Hall \$500 deposit secures a room, as space is available. This deposit is refundable following an acceptable inspection at the end of the year. The cost of damages incurred by students, however, will be subtracted from it. The deposit may also be refunded should students decide, on or before June 15, not to reside in the Residence Hall.
- 3) The full Health Services fee must be paid by August 1.
- 4) Rooms will be assigned as reservations and deposits are received.
- 5) Residence Hall rates include room and two meals per day: breakfast and dinner on weekdays, and brunch and dinner on weekends. Participation in the meal plan is required of Residence Hall students. Information on the specific plan is available from the Director of Student Life.

- 6) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract in cases of students whose behavior is considered detrimental to the interests of students or the community.
- 7) Residents who withdraw from NEC must follow Conservatory procedures (see *Refund Policy*); however, the time period will begin on the day the Residence Hall opens, rather than on the first class day.

### *Resident Assistants*

Six Resident Assistants serve as liaisons between administration and students. They work closely with the Director of Student Life on programming for resident students.

### *Vacation Policy*

During Thanksgiving and spring vacations, the Residence Hall remains open, though there is no meal service. The Residence Hall closes for winter vacation.





# FINANCIAL INFORMATION

Tuition and fees cover only part of the cost of educating NEC students. The balance is met by funds, gifts, and bequests. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

## TUITION

The Conservatory expects students to be full-time (for status definitions, see *Credit Loads and Enrollment Status*).

### *Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts*

**Full-time tuition** (academic year) \$19,650

#### **Part-time tuition\***

Studio per semester (4 credits) \$4,915  
Undergraduate course credit hour \$635  
Graduate course credit hour \$1,270

#### **Non-credit**

Beyond-degree studio per semester (4 credits) \$2,950  
Beyond-degree studio per semester (2 credits) \$1,500  
(see *Beyond-Degree Studio*)  
Graduate Remedial Theory \$740  
Language Course (Vocal Perf. & Ped. only) \$1,000

\*Students may enroll part-time only with prior permission from the Dean of Students (see *Residence Policy*).

## *Graduate Diploma*

**Full-time tuition** (academic year) \$15,720

**Opera surcharge** per semester \$1,000  
charged to full-time Graduate Diploma students in the Opera Program

#### **Part-time tuition\***

Studio per semester (4 credits) \$4,915  
Graduate course credit hour \$1,270

#### **Non-credit**

Beyond-degree studio per semester (4 credits) \$2,830  
Beyond-degree studio per semester (2 credits) \$1,450  
(see *Beyond-Degree Studio*)

\*Students must petition to enroll part-time *before registration*.

## *Special Students*

**Studio** per semester \$4,915

**Undergraduate** course credit hour \$635

**Graduate** course credit hour \$1,270

## RESIDENCE HALL CHARGES\*

### *Room-and-board*

Double occupancy (includes two meals a day, seven days a week) \$8,600

Graduate Suites \$10,500

Single occupancy (includes two meals a day, seven days a week) \$11,500

\*To be paid in installments of 50% for the fall semester and 50% for the spring semester.



PAUL FOLEY

## FEES

### *Preliminary Fees*

Application and audition <sup>1</sup>	\$100
Application for additional NEC degree program <sup>1</sup>	\$50
Audition schedule change or special audition <sup>1</sup>	\$60
Each additional entrance audition	\$60
Special student application <sup>2</sup>	\$100

### *Deposits*

Residence Hall reservation <sup>3</sup> & damage deposit <sup>4</sup>	\$500
Tuition deposit for new students <sup>1</sup>	\$500

### *General Fees*

Continuance (per semester) <sup>5</sup>	\$150
Re-activation fee <sup>6</sup>	\$150
Course audit <sup>7</sup>	\$250
Delayed recital (per semester) <sup>8</sup>	\$250
Graduate exam <i>in absentia</i>	\$50
Electronic Music Studio <sup>9</sup>	\$50
Health insurance, including Lane Health Center, individual plan <sup>10</sup>	\$911
(Family plan available for insurance portion)	
Job placement dossier <sup>11</sup>	\$5
Lane Health Center <sup>12</sup>	\$300
Late registration	\$100
Late tuition payment	\$250
Practice rooms (per year):	
Collaborative Piano, Piano, Organ, and Harpsichord majors	\$120
Percussion majors	\$60
Practice teaching <sup>13</sup>	
All grades Certification	\$650
Partial grades Certification	\$500
Student activities and services	\$150
Transcript <sup>14</sup>	\$5

## PAYMENTS

### *Fall semester, due August 1*

Half tuition
Half room-and-board
Full health services
Half practice room fee (See <i>Fees</i> )
Full student activities and services fee
Half Opera surcharge (Grad. Diploma only)

### *Spring semester, due December 15*

Half tuition
Half room-and-board
Half practice room fee
Health services (for January matriculants, see note 10 below)
Full student activities and services fee (for January matriculants)

Veterans must also make arrangements for payment by these dates.

A \$250 late payment fee is charged on all delinquent accounts.

## PAYMENT PLANS

Since some students prefer to pay tuition and Residence Hall charges in equal installments over the academic year, NEC has made arrangements with several commercial firms for the payment of tuition and Residence Hall charges on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For information, students should contact the Business Office.

## FOOTNOTES

- 1 Non-refundable.
- 2 Refundable if course/studio is unavailable.
- 3 Refundable if the Office of Student Life receives written confirmation of cancellation by June 15.
- 4 Refundable upon vacating the room after an acceptable inspection.
- 5 Charged each semester to students who are matriculated but not registered for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence or registered for practice teaching. This fee does not include practice room privileges.
- 6 Charged to all students returning from inactive status or suspension.
- 7 See *Auditing*.
- 8 Charged after all credit-bearing requirements are completed, and allows students to use practice room facilities.
- 9 Charged to students registered for any electronic music course.

- 10 This fee includes NEC student insurance and Lane Health Center. NEC student insurance may not be purchased separately. Massachusetts law requires insurance coverage for all students. The insurance portion is waived for those who demonstrate comparable coverage prior to August 1. January matriculants are charged \$656 for NEC health service insurance.
- 11 Applies to each address to which a dossier is sent.
- 12 Required of Residence Hall students; available to off-campus students either alone or as part of NEC Health Services.
- 13 A fee of \$500, in addition to tuition, is charged to all full- and part-time students who register for K-8 or 6-12 Teaching Apprenticeship (Practicum) (MIE 481 or MIE 482). A fee of \$650 is charged to all students who register for both MIE 481 and MIE 482. These fees are non-refundable.
- 14 See *Academic Records*.



## VETERANS

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38 of the Mass. General Laws, and by the Veterans' Administration under the provisions of Chapter 31 of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/Tufts University Five-Year Double Degree, Undergraduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of 8 semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

## PRO-RATA REFUND POLICY

The Conservatory uses federal guidelines to determine refunds for new and returning students, as assessed by the Financial Aid Office and disbursed by the Business Office. New and returning students who petition the Dean's Office in writing by noon on the dates below are eligible for refunds (as stipulated: see *Fees*).

New students in their first Conservatory term who leave active status before the end of that term's ninth week (that is, before 60% of the semester is completed) qualify for partial refunds (as stipulated: see *Fees*) according to the following schedule:

Refund	Fall 1999	Spring 2000
100%	7 September	10 January
90%	17 September	24 January
80%	28 September	4 February
70%	8 October	17 February
60%	19 October	29 February
50%	29 October	13 March
40%	9 November	27 March

After completing 60% of the term, new students will be responsible for all tuition and fees.

Returning students who petition the Dean's Office for permission to leave active status before the beginning of semester will receive a refund of all tuition and fees, except as stipulated (see *Fees*). Those who leave active status during term, though, will be responsible for a portion of tuition and fees, according to the following schedule.

Refund	Fall 1999	Spring 2000
100%	7 September	10 January
80%	27 September	31 January
50%	15 October	21 February
25%	5 November	21 March

After completing 50% of the term, returning students will be responsible for all tuition and fees.

For further information, see the Financial Aid Office's *Financing Your Education*.

## FINANCIAL AID

NEC awards financial aid, including scholarships, federal and state grants, loans, and student employment, on the basis of financial need, musical ability, and academic achievement. NEC participates in the Federal Pell Grant Program (undergraduate), Federal Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Federal Perkins Loan Program, Federal Stafford Student Loan Program (Subsidized and Unsubsidized), Federal Parent Loans for Undergraduate Students, and the Federal College Work-Study Program.

Until such time as the U.S. Supreme Court rules differently, students required to register with Selective Service must sign a statement of Selective Service Registration Compliance to receive federal and most state aid.

Financial aid is awarded annually. Applications must be filed each year and are not complete without the Free Application for Federal Student Assistance (FAFSA) with the Federal Student Aid Programs division of the U.S. Department of Education, with a copy released electronically to NEC's Financial Aid Office. Information from the FAFSA is the basis of the Financial Aid Office assessment of family contribution and student need.

## POLICIES

Federal law and NEC rules require that students receiving aid be in good academic standing and make satisfactory progress toward their degrees (for further information see *Academic Standing*).

## APPLICATION PROCEDURES

Students must submit the following materials to the Financial Aid Office no later than February 2. Late applications are considered only if funds remain available.

### *U.S. Citizens and Eligible Non-Citizens*

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package, or available in the NEC Financial Aid Office).
- 2) Electronic copy of the Student Aid Report. Renewal FAFSAs are mailed to students who filed in the previous academic year. New applicants and those who have not received a renewal form can obtain the FAFSA from the Financial Aid Office.
- 3) Some federal aid applicants will be selected for income verification. These applicants must complete a worksheet and provide a signed copy of their 1998 Federal Tax Return. Undergraduates must also provide a signed copy of their family's 1998 Federal Tax Return.

### *International Students*

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package or available in the NEC Financial Aid Office).
- 2) Letter of acceptance into an NEC degree/diploma program.



## FEDERAL PROGRAMS: U.S. CITIZENS AND PERMANENT RESIDENTS

### *Federal Pell Grants (undergraduates)*

The Federal Government awards Pell Grants directly to students who demonstrate financial need and do not have a previous bachelor's degree. Pell Grants are the foundation of NEC financial aid packages; therefore, all undergraduates requesting financial assistance *must* apply. Federal law requires that students receiving a Pell Grant sign an affidavit affirming that they will not engage in the unlawful manufacture, distribution, dispensation, possession, or use of any controlled substance during the period covered by the Grant.

### *Federal Supplemental Educational Opportunity Grants (undergraduates)*

Supplemental Educational Opportunity Grants (SEOG) assist a limited number of undergraduates who demonstrate exceptional financial need. SEOGs, which range from \$500 to \$4,000 for the academic year, are awarded by the Financial Aid Committee with scholarship awards. They need not be repaid.

### *Federal Perkins Loans*

NEC administers Perkins Loans with money allocated by the federal government and repayments received from former NEC recipients. Repayment of the principal, plus 5% simple interest per year, starts nine months after the student ceases to enroll at least half time at an eligible institution.

### *Federal Stafford Loans*

#### *(Subsidized and Unsubsidized)*

Students negotiate Stafford Loans directly with banks, savings and loan associations, or credit unions of their choice, then send the funds to the Financial Aid Office. Repayments of both principal and interest begin six months after students cease to enroll at least half time.

### *Federal PLUS Loans*

Parent Loans for Undergraduate Students (PLUS) are negotiated directly with banks, credit unions, etc. Credit ratings will generally be checked by banks, which require good credit history.

### *Supplemental Loans*

A variety of bank-generated educational loans are available to families of students for amounts up to the full cost of education. For further information, students should contact the Financial Aid Office.

## *Federal College Work Study*

Through the College Work-Study Program, students demonstrating financial need may qualify for work-study for on-campus employment. Jobs average 8 to 15 hours per week, payable at the federal minimum wage or higher. Eligible students are responsible for locating their own on-campus employment; we recommend using the job placement listings in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although more than 95% of NEC's eligible students find employment. Eligibility amounts are not deducted from students' bills. College Work-Study is available to U.S. citizens and eligible non-citizens only. Some work opportunities, though, may be available for international students.

## CONSERVATORY PROGRAM: DEPARTMENTAL ASSISTANTS

Positions as Departmental Assistants are often available, primarily to graduate students whose abilities and talents are known to the faculty. Students may apply for such positions in the following areas: Composition, Contemporary Improvisation, Historical Performance, Jazz Studies, Liberal Arts, Music History, Music Theory, Organ, Piano, Strings, Voice, Chorus, Symphony Orchestra, Wind Ensemble, and the Performance and Choral Libraries. Positions in Collaborative Piano and Music Education are open to graduate students only. Some departments may require students who fill these positions to be eligible for the Federal College Work-Study Program.

## STATE PROGRAMS

### *(undergraduates)*

Residents of Connecticut, the District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for state scholarships; file the FAFSA with the appropriate state agency to determine eligibility.

## LOANS

### *Beneficent Society Loans*

NEC's Beneficent Society has a fund to assist recommended graduate students with tuition expenses. Loans are granted interest-free with the understanding that they will be repaid according to a reasonable repayment plan after graduation or withdrawal. The repayments allow for the continued availability of these funds to other students needing help.

### *Emergency Short-Term Loans*

A limited number of short-term emergency loans are available. These loans may not be applied to tuition. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program:

Mr. and Mrs. Philip R. Allen Endowment  
The Alvan T. and Viola D. Fuller Fund  
The Charles Oscar Sink Memorial Fund

### *The Eben Tourjée Student Aid Fund*

This Alumni Association fund allows students to borrow modest sums to meet emergencies. Students are expected to repay these loans on an established schedule.



# FACULTY

## JOHN ABERCROMBIE Improvisation and Jazz Studies

John Abercrombie took up the guitar at age 14, and by the time he graduated high school he was ready to pursue music full time. He studied at Boston's Berklee School of Music, and began playing clubs and bars. Soon he was touring with organist Johnny Hammond Smith, and it was during this time that he met the Brecker Brothers, who invited him to join their group "Dreams." After graduation, John moved to New York, where he became one of the city's most in-demand session musicians, performing with Gil Evans, Gato Barbieri, Barry Miles, Chico Hamilton, and Billy Cobham, with whom Abercrombie began to attract widespread attention. He recorded several albums with Cobham, and a short time later recorded a critically acclaimed album with Jack DeJohnette and Jan Hammer, called *Timeless*. Abercrombie formed his own quartet in 1979 with pianist Richie Beirach, bassist George Mraz, and drummer Peter Donald, with whom he recorded three albums. He has played on all of DeJohnette's "Directions" and "New Directions" albums, and has also collaborated with Ralph Towner and Kenny Wheeler. His own trio, which, over the years, has included Marc Johnson, Peter Erskine, Dan Wall, and Adam Nussbaum, has released a number of albums, including *Tactics*, *While We're Young*, and *Speak of the Devil*. His most recent recordings are *Voice in the Night* (ECM, with Charles Lloyd) and *Open Land* (ECM, with Nussbaum, Wall, Wheeler, Joe Lovano, and Mark Feldman). In 1997 Abercrombie was featured in *Guitar Player* magazine as one of "30 tones that changed the world."

*Professional Diploma, Berklee College of Music. Recordings on ECM.*

## ALDO ABREU Recorder, Historical Performance

Aldo Abreu has toured throughout the U.S., Europe, New Zealand, Central America, and his native Venezuela. First-prize winner of the 1992 Concert Artists Guild New York competition, and laureate of the Concours Musica Antiqua (Belgium) and the Premio Flauto Dolce (Germany), Abreu has performed at the Ambassador Auditorium in Los Angeles, the Isabella Stewart Gardner Museum in Boston, Spivey Concert Hall in Atlanta, and the Metropolitan Museum of Art and Weill Recital Hall in New York. He was featured at the 1993 and 1996 Spoleto Festivals in the U.S. and Italy, the OK Mozart Festival, Boston Early Music Festival, and the Festival Music Society in Indianapolis, and has been a concerto soloist with the Billings Symphony, Illinois Chamber Symphony, Handel & Haydn Society, West Shore Symphony, Savannah Symphony, and American Bach Soloists.

*Performer Diploma, Teacher Diploma, the Royal Conservatory in The Hague; M.M., Indiana University. Recordings on Arte Vision, Koch International. Faculty of Boston Conservatory and the Amberst Early Music Festival and Institute.*

## F. JOHN ADAMS Music Theory

F. John Adams directs the New Bedford Symphony Orchestra and has conducted the Worcester Festival Orchestra, the Boston Classical Orchestra, the Boston Festival Orchestra, and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. Adams has served as assistant conductor for Leonard Bernstein and has performed as guest pianist, harpsichordist, and organist with the BSO under Seiji Ozawa and Michael Tilson Thomas.

*A.B., A.M., Ph.D., Harvard University. Conducting with Frederick Prausnitz and Nadia Boulanger; voice with Mark Pearson. Former faculty of Wellesley College and Harvard University.*



JEFF THURAU/ETH

## LAURA AHLBECK Oboe

Laura Ahlbeck is currently principal oboist with the Boston Pops Esplanade Orchestra, Boston Lyric Opera, and the Bard Festival Orchestra and a former member of the Metropolitan Opera Orchestra, the Columbus (Ohio) Symphony Orchestra, and the Orquesta Sinfonica de Maracaibo in Venezuela. She is an active chamber musician in Boston and a frequent substitute with the BSO.

*B.M., cum laude, Ohio State University; M.M., Manhattan School of Music. Oboe with William Baker and Elaine Donvas. Former faculty of Mannes College of Music. Also faculty of Boston University and Boston Conservatory.*

## PAUL ALBERTA Music Education

Paul Alberta began his musical career near Pittsburgh, where he was a youth orchestra member and appeared as a guest soloist with the Pittsburgh Symphony Orchestra. Since 1964 he has been Director of Fine Arts for the Norwood Public Schools, where groups under his direction—including concert bands, jazz ensembles, and marching bands—have won local, district, state, regional, national, and international acclaim. Among Alberta's honors are the Lowell Mason Award, the Massachusetts Instrumental Conductor of the Year Award (Hall of Fame), Mass. Music Teacher Award, and Mass. Official Seal of Proclamation for Outstanding Musical Achievement (three-time recipient). He has served on the Executive Board of the Mass. Music Educators Association, and is past president of the Mass. chapter of the International Association of Jazz Educators and the Mass. Instrumental Conductors Association. Alberta is very active as a national adjudicator, clinician, and guest conductor.

*B.M. and M.M.Ed., Boston Conservatory.*

## RUGGERO ALLIFRANCHINI Borromeo String Quartet

Violinist Ruggero Alliffranchini has performed in recital and as concert soloist with numerous orchestras throughout Italy. As a member of the Borromeo String Quartet, he has toured and performed throughout the world.

*B.M., Curtis Institute; Artist Diploma with Borromeo String Quartet. NEC. Studies with Jascha Brodsky at the New School of Music (Philadelphia), Szymon Goldberg.*



## MARC ASTAFAN

### Assistant Director, Opera Program

Formerly an actor, singer, and dancer, Marc Astafan began directing in 1992. He has made directing debuts at the Nevada Opera, Central City Opera, Pittsburgh Opera Center, Opera Company of El Paso, and Eugene Opera. As assistant director he has worked on numerous productions at Santa Fe Opera, Michigan Opera Theatre, Boston Lyric Opera, Chautauqua Opera, and the BSO. In 1998 Astafan's debut at Central City Opera with *Tosca* continued a long association with the company where, for the past several years, he has taught scene study and has directed performances of *Madame Butterfly*, *Rigoletto*, *The Queen of Spades*, *Manon*, *The Face on the Barroom Floor*, and *The Seven Deadly Sins*, all for their acclaimed Apprentice and Studio Artist programs. He has also directed numerous educational outreach programs, touring productions, and collaborations with the Colorado Symphony. In 1994, Astafan joined the faculty of NEC as associate director of the opera department. In addition to teaching classes in stage techniques, acting, scene study, and audition techniques, he has directed productions of *A Midsummer Night's Dream*, *The Threepenny Opera*, *The Merry Wives of Windsor*, *Les Mamelles de Tirésias*, *Don Pasquale*, *The Italian Straw Hat*, *The Seven Deadly Sins*, and premieres of *The Padrone* and *The Automobile Graveyard*. His students have gone on to win major competitions and sing with prominent opera companies throughout the United States and Europe. Recently Astafan was invited to direct a scene from the new opera *Eve's Odds* as part of the Composer's Competition, a highlight of the National Opera Association convention in New York, and this summer he will direct opera scenes for the Music Academy of the West in Santa Barbara, Calif.

## CARL ATKINS

### Associate Dean for Advanced Studies; Music History and Musicology, Improvisation and Jazz Studies

Carl Atkins has been active as a conductor, composer, woodwind specialist, and musicologist across a broad spectrum of music, ranging from Western European music to American folk music and jazz. He has performed and/or recorded with the Boston Symphony Orchestra, Rochester Philharmonic Orchestra, Indianapolis Symphony, Columbus (Ohio) ProMusica, Boston Musica Viva, Smithsonian Jazz Masterworks Orchestra, Gunther Schuller, George Russell, Bill Evans, Jaki Byard, David Baker, Jimmy Owens, Rahsaan Roland Kirk, and Jon Faddis, among others. He has been president and executive director of the Hochstein Music School, Rochester, N.Y., president and CEO of the Rochester Philharmonic Orchestra, and has served as cochair of the Chamber Music and Jazz Panel for the NEA's music program. Carl Atkins was the first chair of NEC's Afro-American music and jazz studies department, from 1969 to 1978; he returned to NEC in 1995 as the first director of the Thelonious Monk Institute of Jazz Performance and was appointed Associate Dean for Advanced Studies in 1999.

*B.M. with honors, Indiana University; M.M. with honors, NEC; D.M.A., Eastman School of Music. Recordings on Real, Columbia, CRI, Soul Note. Former faculty of Eastman School of Music and University of Rochester.*

## MICHÈLE AUCLAIR

### Violin

Michèle Auclair has been a soloist with the Berlin Philharmonic, the Moscow Philharmonic, and Société des Concerts du Conservatoire, among others. She has been a professor at the Paris Conservatoire since 1969 and many of her students have won awards in international competitions such as the Tchaikovsky, Brussels, and Indianapolis. Auclair has made numerous recordings, including Schubert's complete works for violin and piano with Genevieve Joy-Dutilleux on Erato and many major concertos on Philips. She often adjudicates for major international competitions.

*Studies at the Paris Conservatoire with Jules Boucberit, Jacques Thibaud, and Boris Kamensky. Also honorary professor of Paris Conservatoire and frequent guest faculty of the Toho Gakuen School of Music, Tokyo. Recordings on Vox, Remington, Wing, Classette, Masterseal, Polygram, Erato, Philips.*



JEFF THIEBAUTH

## JEANNE BAMBERGER

### Music Education

Jeanne Bamberger has for many years been deeply involved in the fields of music education and music cognition, with a teaching career that includes extended associations with the University of Chicago and Massachusetts Institute of Technology. Her publications include the books *The Art of Listening* (with H. Brofsky) and *The Mind behind the Musical Ear*; her book *Developing Musical Intuitions* is in progress.

*Studies in philosophy, Columbia University; B.A. in philosophy and music, University of Minnesota; M.A. in musicology, University of California Berkeley. Studies with Artur Schnabel, Ernst Krenek, Olivier Messiaen, Roger Sessions.*

## CHARLIE BANACOS

### Improvisation and Jazz Studies

Pianist Charlie Banacos is a composer in jazz and classical forms and an important jazz pedagogue. He has taught jazz theory and improvisation around the world.

## EDWIN BARKER\*

### Double Bass

Edwin Barker has been the principal double bass of the BSO and a member of the Boston Symphony Chamber Players since 1977; he was awarded his BSO position upon graduation from NEC. Barker has also performed with Collage New Music, the Boston Chamber Music Society, and the Boston Classical Orchestra and had solo engagements at Tanglewood's Ozawa Hall and Festival of Contemporary Music, Carnegie Recital Hall's "Sweet and Low" series, and throughout the world. In July 1995 he was chosen by George Solti to lead the bass section of the United Nations' orchestra "Musicians of the World," composed of prominent musicians from the world's finest orchestras. Barker has concertized in North America, Europe, and the Far East, and has performed the New England premiere of Gunther Schuller's *Concerto for Bass and Chamber Orchestra* and the world premiere of James Yannatos's *Bass Concerto*. He was invited to inaugurate the BSO's hundredth anniversary season with Serge Koussevitzky's *Bass Concerto*.

*B.M. with honors, NEC. Double bass with Henry Portnoi, Peter Mercurio, Richard Stephan, Angelo La Mariana. Recordings on Boston Records. Also current faculty of Boston University and the Tanglewood Music Center.*



## RONALD BARRON\*

### Trombone

Ronald Barron has been principal trombone of the BSO since 1975. He joined the orchestra in 1970 after being a member of the Montreal Symphony Orchestra, and also served as principal trombone of the Boston Pops for 13 seasons. In 1974 he shared the highest prize awarded at the Munich International Competition. He has appeared as soloist on many occasions with the Boston Pops and with regional New England orchestras, and has been a recitalist in the U.S., Europe, and Japan. In addition to numerous recordings with the BSO and Boston Pops, he has recorded with the Canadian Brass, Empire Brass, and Summit Brass, and has four solo recordings: *All American Trombone*, *In the Family*, *Hindemith on Trombone*, and *Le Trombone Français*; as well as *Cousins* with cornetist Gerard Schwarz.

B.M., Cincinnati College-Conservatory of Music. Studies with Ernest Glover. Recordings on Boston Brass, Nonesuch. Also current faculty of Boston University and the Tanglewood Music Center.

## BARBARA BARRY

### Theoretical Studies

Barbara Barry has written and lectured extensively on music of the late 1700s to the early 1900s. In 1997 she gave one of the keynote presentations on *Die Winterreise* for the Schubert Bicentennial, and gave a paper at the International Mozart Bicentennial Conference at Hofstra University. She has given lectures at the Radcliffe Seminars, including "Composers in Context: The Dynamics of Change." Her published works include the books *Musical Time: The Sense of Order* and *The Philosopher's Stone: Essays in the Transformation of Musical Structure*.

B.Mus. M.Mus., Ph.D. in music history and analysis, University of London; A.T.C.L., L.T.C.L., piano performance, Trinity College of Music (London). Piano studies with Anthony Kinsella, Hans Leygraf, Edith Vogel. Former faculty of the Guildhall School of Music and Drama (London), Boston University School for the Arts. Also current faculty of Clark University, chair of music history at the Longy School of Music.

## FRANK L. BATTISTI

### Senior Wind Ensemble Conductor

Frank Battisti is one of the most respected champions of music for winds in America. He is past president of the College Band Directors National Association, and his articles on the wind ensemble, music education, and wind literature have been published in many national and international journals. Battisti is author of *The Twentieth Century American Wind Band/Ensemble* and coauthor of the book *Score Study*. He has conducted many professional, university, and school wind bands/ensembles in the U.S., Canada, the U.K., Europe, Russia, Israel, Australia, and Asia. For 30 years he has conducted the NEC Wind Ensemble as well as professional, military, university, and all-state bands at major music conferences. Founder and conductor emeritus of the Massachusetts Youth Wind Ensemble, Battisti also founded the World Association of Symphonic Bands and Ensembles, and the National Wind Ensemble Conference. He has commissioned and conducted the premiere performances of more than 50 pieces, including works by Colgrass, Chavez, Persichetti, Bassett, Pinkham, Wilder, Benson, Tippett, Harbison, and Holloway.

B.S., M.S., Hon. D.M., Ithaca College. Recordings on Albany, Centaur, Golden Crest. Former director of bands at Ithaca (N.Y.) H.S.; former faculty and conductor at Baldwin-Wallace College Conservatory of Music, Harvard University, Ithaca College School of Music; visiting fellow, Clare Hall, Cambridge University, England.

## ANGELA MYLES BEECHING

### Career Skills and Arts Administration Internship

Angela Myles Beeching is director of the NEC Career Services Center, an internationally recognized comprehensive career resource office for students and alumni. Previously, Beeching was founder and director of the Music Career Resource Center at SUNY/Stony Brook and a project consultant for the New England Foundation for the Arts. A Fulbright Scholar and Harriet Hale Woolley grant recipient, Beeching currently facilitates the Young Performers Support Initiative for the Association of Arts Presenters' national project "Classical Connections."

B.M., Boston University; M.M., D.M.A. in violoncello, SUNY/Stony Brook. Cello with Timothy Eddy and Roland Pidoux. Studies at Tanglewood Music Center, Banff Centre for the Arts. Recordings on Summit. Former faculty of California State University/Fresno and the Crane School of Music, SUNY/Potsdam.

## ARTHUR V. BERGER

### Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra, and Dimitri Mitropoulos for the New York Philharmonic. The author of *Aaron Copland*, he received Fulbright, Guggenheim, and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the NEA, ASCAP, and the National Institute of Arts and Letters. He is cofounder of *Perspectives of New Music*, and his articles have appeared in many books and periodicals.

B.S. in music, New York University; A.M., Harvard University. Studies at École Normale de Musique, Longy School of Music. Composition with Darius Milhaud; theory with Nadia Boulanger, Walter Piston. Compositions published by Peters Edition, Boelke-Bomart, etc. Recordings on CRI, Columbia, Vox, Desto, New World. Former faculty of Mills College, North Texas State Teachers College, Brooklyn College Conservatory of Music. Professor Emeritus of Brandeis University.

## JERRY BERGONZI

### Improvisation and Jazz Studies

Tenor saxophonist Jerry Bergonzi is an internationally recognized jazz performer, composer, author, and educator. Bergonzi has performed throughout the world at all the major jazz festivals and jazz venues, with his own ensembles as well as with numerous jazz greats. His music is renowned for its innovation, mastery, and integrity. His discography includes more than 60 recordings, notably *Standard Gonz* with the Jerry Bergonzi Quartet on the Blue Note label; he also has 60 recorded song titles registered with ASCAP. As a clinician Bergonzi has taught at conservatories and music schools throughout the U.S. and Europe. He is the author of a series of instructional books with play-along CDs and videos, entitled *Inside Improvisation*, published by Advance Music (three volumes: *Melodic Structures*, *Pentatonics*, and *Bebop Scales*). Bergonzi is a three-time NEA grant recipient.

B.A., music education, University of Lowell. Founder of Not Fat records (six releases to date). Recordings on Blue Note, Red, Not Fat, Concord, Atlantic, Label Bleu, Enja, Columbia, Deux Z, Denon, Canyon, Cadence, Musidisc, Ram, Ninety One, Freelance. Private instruction for 25 years.

## GENE BERTONCINI

### Improvisation and Jazz Studies

Guitarist Gene Bertoncini bridges jazz, classical, pop, and bossa nova styles while integrating his own improvisations into his performances. He has earned high critical regard for his artistry on both classical and electric guitar, and was voted "number one jazz guitarist on classical guitar" in 1996 and 1998 by a Brazilian critics' poll for his recent recordings. After an early love affair with the guitar, Bertoncini pursued a degree in architecture at University of Notre Dame, where he was quickly swept into the music scene. Immediately after graduation he worked opposite Carmen McRae in Chicago, then returned to his native New York to work with vibraphonist Mike Manieri, and later with drummer Buddy Rich's quintet. Bertoncini has worked with the Metropolitan Opera orchestra; the Benny Goodman Sextet; singers Tony Bennett, Morgana King, Lena Horne, Vic Damone, and Eydie Gorme; jazz musicians Buddy Rich, Wayne Shorter, Hubert Laws, Clark Terry, Paul Desmond, Gerry Mulligan, Ron Carter, and Paul Winter; and arranger/composers Lalo Schiffrin and Michel Legrand, among others. His duo recordings and performances with Michael Moore and other distinguished bass players have received worldwide acclaim.

*B.A., architecture, University of Notre Dame. Also faculty of Eastman School of Music, New York University, The New School (New York), and the Banff Centre for the Arts.*

## RAN BLAKE

### Chair, Contemporary Improvisation

Third Stream pianist Ran Blake, who was voted second place in the 1985 *Down Beat Magazine* International Critics Poll, has performed in major jazz festivals, concert halls, jazz clubs, and universities throughout Europe and the Americas. He received fellowships from the Guggenheim Foundation, the NEA, and the Massachusetts Artists Foundation. His premiere recording won the 1963 RCA Album First Prize in Germany and the 1980 Prix Billie Holiday and is included in the Académie du Jazz.

*B.A., Bard College. Studies at School of Jazz, Lenox, Mass., Columbia University. Composition and improvisation with Ray Cassarino, Oscar Peterson, Willis Laurence James, William Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams, Kate Wolff. Recordings on Soul Note, Owl, Horo, Crest, RCA, Arista.*

## PAUL BLEY

### Improvisation and Jazz Studies

Paul Bley began his professional career playing with Ben Webster, Charlie Parker, Lester Young, and Roy Eldridge. As a student, he formed a band with Donald Byrd, Doug Watkins, Art Taylor, and Jackie McLean and later led a quintet in Los Angeles with Ornette Coleman, Don Cherry, Charlie Haden, and Billy Higgins as sidemen. He formed an East Coast trio for recording with Steve Swallow and Pete La Roca and toured Europe with Swallow in the Jimmy Giuffrè 3. He has performed with Charles Mingus, Chet Baker, Sonny Rollins, Don Ellis, George Russell, and Bill Evans. In the 1960s he founded the Jazz Composers Guild with Bill Dixon, Archie Shepp, and Sun Ra. A pioneer in performing and recording on the electronic keyboard, Bley was the first artist to perform publicly on the synthesizer. His electric band introduced Pat Metheny and Jaco Pastorius. In 1974, he established the Improvising Artists record label with video artist Carol Goss. Bley has toured and recorded extensively as a soloist, as well as with bassist Gary Peacock and the revival of the Jimmy Giuffrè 3. He recently filmed live performances for Bravo television and ARTE-TV. Currently he is touring with saxophonist Lee Konitz and bassist Charlie Haden. Fax (607) 264-3476; pbley@hotmail.com; <www.improvart.com>.

*Studies at the Juilliard School. Recordings on ESP, ECM, Verve, RCA, Steeplechase, Improvising Artists, Soul Note, Hat Hut, Justin Time, Polygram.*

## NORMAN HOWARD BOLTER\*

### Trombone, Euphonium

Born in Minneapolis, Norman Bolter began his formal trombone studies at age nine with Ed VonHoff. Later, he studied with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and with John Swallow at NEC. A Tanglewood Fellow and C.D. Jackson Award winner, Bolter joined the BSO in 1975 at age 20, becoming the youngest member of the orchestra at that time. He is also principal trombonist of the Boston Pops Orchestra and was a founding member of the Empire Brass Quintet, the first brass ensemble ever to win the Naumburg Award. He has toured extensively with the BSO, the Pops and the Empire Brass and has made many recordings with them. He also appears as principal trombonist on recordings with Orchestre National Bordeaux Aquitaine. Bolter appears as soloist and conductor on two 1998 recordings of his own compositions, *Experiments in Music* and *Anew at Home*; his compositions have also appeared on recordings by trombonists Joseph Alessi and Douglas Yeo. Bolter performed the acclaimed euphonium solo on the BSO's 1990 recording of Mahler's *Symphony No. 7* (Philips) and also played euphonium on the newly released Minnesota Orchestra recording of *Ein Heldenleben* by Richard Strauss. He is coauthor of several papers and booklets, including *Methods of Effective Practice*, *High Range Exercises* and *It's Not All in the Air*. His numerous compositions (more than 65 in the last five years) are created for a broad range of instrumentation and include works for solo trombone, trombone choir, brass ensemble, band, mixed chamber ensemble, and orchestra. His conducting includes the NEC Trombone Ensemble and Frequency Band.

*Studies at NEC and Tanglewood Music Center. Trombone with Steven Zellmer, John Swallow. Recordings on Sony, Philips, Angel, Sine Qua Non, Crystal, Nonesuch, Deutsche Grammophon, Columbia, RCA, Telarc, CBS Masterworks, New World, Erato, Air-ev and others.*

## BORROMEO STRING QUARTET

### Quartet-in-Residence; Chamber Music

Founded in 1989, the Borromeo String Quartet (Nicholas Kitchen and Ruggero Allifranchini, violin; Hsin-Yun Huang, viola; and Yeesun Kim, cello) won second prize at the 1990 International String Quartet Competition in Evian, France. They won the 1991 Young Concert Artists International Auditions and made their New York debut at the 92nd Street Y in 1992. They have also made debut performances in the Kennedy Center, Washington, D.C.; the Concertgebouw in Amsterdam; the Opera at the Bastille in Paris; and Suntory Hall in Tokyo. They have appeared on distinguished chamber music series across the U.S. and abroad and have participated in the Spoleto Festival both in the U.S. and in Italy, the Vancouver Chamber Music Festival in Canada, and the Orlando Festival in the Netherlands.

*Artist Diploma, NEC.*

## GRETCHEN BREESE

### Liberal Arts

Gretchen Breese is a sculptor, philosopher, and art theorist with a particular interest in Buddhist philosophy. She is an NEA grant recipient for her work in architectural theory, and is design consultant for an ongoing, multimedia philosophy discussion program, "No Dogs or Philosophers Allowed," with video component televised by PBS.

*B.A. in art, University of California/Santa Barbara; M.F.A. in sculpture, Rhode Island School of Design; M.E.D. in architectural theory, Yale University.*

## ROBERT BRINK

### Violin

Robert Brink has made solo, chamber music, and orchestral appearances throughout North America, Europe, Scandinavia, and Iceland, presenting premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham. He has participated in chamber recitals with Nadia Boulanger, Lillian Fuchs, Leon Fleisher, Daniel Pinkham, members of the BSO, and others. He is the founder of the Boston Classical Orchestra and was its concert-



master and artistic advisor until 1997. He is the artistic director/conductor of Orchestra for the Art of Music, which makes its home in Boston's historic Faneuil Hall.

*Studies at NEC, Harvard University. Violin with Jacques Malkin, Albert Spaulding, television appearances on PBS, CBS, CBC. More than 30 recordings in the U.S. and abroad.*

#### BOB BROOKMEYER

##### Improvisation and Jazz Studies

Bob Brookmeyer arrived in New York in 1952, and played with Claude Thornhill, Woody Herman, Teddy Charles, and Charles Mingus. In 1953 he joined Stan Getz, followed by a long stay with Gerry Mulligan, and then by the Jimmy Giuffre Three and his own quintet with Clark Terry. He played and composed for the Thad Jones-Mel Lewis Orchestra beginning with its founding in 1965, and after ten years in California returned as musical director for Mel Lewis and the Jazz Orchestra. Since 1981 he has been very active as composer, conductor, teacher, and performer in Europe, working in both classical and jazz idioms. His work as a composer has been recognized with a succession of NEA jazz composition grants. In 1994 he was appointed musical director of the Schleswig-Holstein Musik Festival Big Band, a worldwide jazz-based ensemble dedicated to new music.

*Studies, Kansas City Conservatory; hon. D.M., University of Missouri/Kansas City. Recordings on ACT, Columbia, Gryphon, Mainstream, Mercury, Solid State, Storyville, United Artists, Verve, Vogue. Also musical director of composers' workshops at the Rhythmic Conservatory (Copenhagen).*

#### TAMARA BROOKS

##### Director of Choral Activities; Liberal Arts

Tamara Brooks has conducted numerous choral and orchestral concerts in the U.S., Europe, Israel, and Asia. A champion of 20th-century music, she has commissioned and premiered significant choral, orchestral, and chamber works. She has been music director and conductor of Mendelssohn Club of Philadelphia, one of America's oldest and most distinguished choruses, president and head of the orchestral program of Philadelphia's New School of Music, and founder and music director of Sequenza, a professional instrumental ensemble devoted to contemporary music. She has held a Fulbright professional grant in Cyprus, where she was guest conductor of the Cyprus Broadcast Orchestra and the director and conductor of two binational music festivals.

*B.S., piano, M.S., conducting, The Juilliard School. Recordings on Musical Heritage Society, RCA, Arabesque, New World, Rounder, Centaur, Neuma. Broadcasts on NPR and U.S. television as well as French, Dutch, Greek, British, Cypriot, Israeli, Taiwanese, and Japanese radio and television.*

#### FRED BUDA

##### Percussion, Improvisation and Jazz Studies

Fred Buda is a member of and set drummer for the Boston Pops and timpanist for the Boston Ballet Orchestra. He has performed under most major conductors. An alumnus of the Herb Pomeroy Big Band and the Woody Herman Band, Buda leads the Jazz Pops Ensemble. He is a Yamaha clinician and supervisor of orchestral personnel for the Wang Center for the Performing Arts and the Shubert Theatre.

*B.M., Boston University. Recordings on RCA, Kapp-Polydor, Columbia, Deutsche Grammophon, CBS. Former chair of percussion at Berklee College of Music. Also faculty of University of Lowell.*

#### PAUL BURDICK

##### Music Theory, Music Technology, Music Education; Director of Music and Computer Studio

Paul Burdick is a composer, theorist, and educator who specializes in music and technology. He has worked in the field of algorithmic composition, developing composition software in conjunction with Soundtrack Recording Studios. Music created with this software is used as theme and underscore for nationally syndicated cable television. He has also composed for film, with broadcasts on PBS and

WNET in New York. His orchestral works have been performed by the Buffalo Philharmonic and his chamber music has been performed by the Josquin Cage New Music Ensemble and in the Brookline Library New Music Series.

*B.M., Berklee College of Music; M.M., NEC. Theory and composition with Hugo Norden, John Bovicchi, William Thomas McKinley, Robert Cogan. Former faculty of Northeastern University.*

#### JAMES BUSWELL

##### Violin, Chamber Music, Music Education

James Buswell has appeared with nearly all the major orchestras in the U.S. and has collaborated with George Szell, Leonard Bernstein, William Steinberg, André Previn, and Seiji Ozawa. He gives masterclasses in the U.S. and abroad and appears regularly in recital and chamber music performances and in the Sarasota and Santa Fe festivals. Buswell narrates and performs in *The Stations of Bach*, a full-length film on the life and music of J.S. Bach.

*The Juilliard School, Harvard University. Violin with Paul Stassevitch and Ivan Galamian. Former faculty of Indiana University.*

#### DOUGLAS BUYS

##### Music Theory

Douglas Buys received his bachelor's and master's degrees from the Juilliard School as a scholarship student of Rudolf Firkusny. As a teenager he was sponsored by the French government to study with the Casadesus family and Nadia Boulanger in Paris and Fontainebleau. He has appeared in recitals and with orchestras in the U.S. and Europe, most notably in two-piano repertoire with Firkusny. Recent concerts have taken him to summer festivals in California and Vermont, and he has taught and given masterclasses and recitals at Humboldt State University, San Francisco Conservatory, and University of Idaho. In 1988, Buys received the Presidential Certificate for Excellence in Teaching at a National Press Club ceremony with George Bush.

*B.M., M.M., The Juilliard School. Studies with Rudolf Firkusny, John Perry, Lilian Kallir, German Diez, Nadia Boulanger, and the Casadesus family. Former faculty of North Carolina School of the Arts, Duke University.*

#### WHA KYUNG BYUN

##### Piano

Wha Kyung Byun was born and educated in Korea, where she won several competitions and was chosen by Seoul's leading newspaper as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and has performed in solo and chamber concerts throughout her homeland. Since coming to the U.S., Byun has performed throughout the Northeast and Midwest and has taught many students who have gone on to win major competitions.

*B.A., summa cum laude, Phi Beta Kappa, Seoul National University; M.M., NEC. Piano with Russell Sherman, Won Bok Kim; chamber music with Rudolph Kolisch.*

#### MICHAEL CAIN

##### Improvisation and Jazz Studies

After studying jazz, classical music, and non-Western musical forms, pianist/composer Michael Cain began a Los Angeles-based performing career working with flutist James Newton, singer Marlena Shaw, band leader Gerald Wilson, drummer Billy Higgins, and the New American Orchestra, among others. After moving to New York he made his debut recording as a leader, worked with members of the M-Base collective, and joined Jack DeJohnette's Special Edition. Other artists Cain has worked with include Dave Holland, Robin Eubanks, Steps Ahead, Greg Osby, Dewey Redman, Bobby McFerrin, John Scofield, Vernon Reid, Gary Thomas, Marty Ehrlich, Ray Anderson, Bobby Previte, and Paul McCandless. Cain's *Praeludium* was commissioned by the Howard Hanson Memorial Institute on the occasion of President Clinton's 53rd inaugural ceremony.

*Studies, North Texas State University, University of Southern California; B.M., M.M., California Institute of the Arts. Recordings on ECM, BMG Classics, Candid, Blue Note.*

## FRANK CARLBERG

### Improvisation and Jazz Studies

Pianist Frank Carlberg is a native of Helsinki, Finland. He has performed throughout Europe, North America, and India and has appeared at numerous festivals, including Umbria, Pori Jazz, Montreal Jazz, Fiesta Jazz, Jazz Yatra, and SIGMA. He has performed or recorded with Steve Lacy, John LaPorta, and Al Grey, among others. Most recently, Carlberg received a Julius Hemphill Composition Award, adding to honors that include first prize in the Cognac Hennessey Competition, performance at the Kennedy Center of the winning composition for the Thelonious Monk Institute's BMI Composers Award, and an NEA grant. His latest recording, *The Crazy Woman*, was released in 1996.

B.M., Berklee College of Music; M.M., NEC. Recordings on Accurate, Northeastern.

## ROBERT CEELY

### Composition

Robert Ceely has written music for soloists, large and small ensembles, chorus, ballet, magnetic tape, and film. His opera *The Automobile Graveyard* premiered in 1995. His music has been performed by Collage, the Griffin Music Ensemble, Fromm Tanglewood players, Speculum Musicae, and others. He has received commissions from the NEA, the Fromm Music Foundation, the Massachusetts Council on the Arts and Humanities, the Brookline Arts Council, and the Manon Jaroff Dancers. He has composed music for 14 films and has twice received Golden Cine Awards for his soundtracks. He is the founder and director of Boston Experimental Electronic Music Projects (BEEP) and is the author of *Electronic Music Resource Book*.

B.M., NEC; M.A., Mills College. Studies at Tanglewood Music Center, Princeton University, Internationales Musikinstitut (Darmstadt); electronic music seminar at R.A. Moog Company. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Recordings on CRI, BEEP. Former faculty of U.S. Naval School of Music, Laurenceville School (N.J.), Robert College (Istanbul).

## GARY CHAFFEE

### Improvisation and Jazz Studies

Drummer Gary Chaffee has worked with Steve Swallow, Tom Harrell, Bill Frisell, Mick Goodrick, Palle Danielsson, Dave Samuels, Pat Metheny, Jaco Pastorius, Mike Stern, Ray Anderson, John Abercrombie, and Jimmy Earl, among others. He has recorded with Goodrick and Pino Daniele. He presents clinic programs internationally, and has published an extensive series of teaching tools with Warner Brothers.

B.S., SUNY/Potsdam; M.M., De Paul University. Recordings on RAM. Former faculty of Berklee College of Music.

## JEAN CHANDLER

### Liberal Arts

Jean Chandler has traveled extensively and lived in four European countries. She is coauthor of *Unfulfilled Expectations*, which explores family and school influences on literacy development of children of low-income families. She has edited an academic journal on international politics, founded a nursery school, and taught students from 18 months to 85 years of age. She is a founding member of a Teacher Research Group sponsored by the Massachusetts Association of Teachers to Speakers of Other Languages (MATSOL) and is editor of a regular column on teacher research in MATSOL *Currents*.

B.A., cum laude, Mount Holyoke College; M.A., The Fletcher School of Law and Diplomacy; M.A.T., Ed.D., Harvard University. Former faculty of Northeastern University, Simmons College, and Clark University.

## PETER CHAPMAN\*

### Trumpet

A BSO member since 1984, Peter Chapman was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops in 1988. The Montreal native won the "Boston University Night at Pops" concerto competition as a student; numerous Pops solo appearances followed. A four-time Tanglewood Music Center Fellow, he was the first recipient of the TMC's C.D. Jackson Master Award. Chapman was formerly principal trumpet of the Boston Pops Esplanade Orchestra, Opera Company of Boston, the Boston Ballet Orchestra, the Grand Teton Music Festival, and Boston Musica Viva. B.M., M.M., BU School for the Arts. Trumpet with Roger Voisin, Armando Ghitalla, Robert Mogilnicki. Also faculty of Boston University.

## ALLAN S. CHASE

### Chair, Improvisation and Jazz Studies

Jazz and classical saxophonist Allan Chase has performed with Alan Dawson, Teddy Kotick, Mick Goodrick, Lewis Nash, Fred Hersch, and Andrew Cyrille. Chase's debut recording with his own quartet, *Dark Clouds with Silver Linings*, was chosen as one of the top ten jazz CDs of 1995 by critics for the *Boston Globe*, *Jazziz*, and the *Boston Phoenix*. His second CD, *Phoenix*, was planned for release in 1999. From 1981 to 1995, he was a member of Your Neighborhood Saxophone Quartet, which recorded six CDs and performed on 10 European concert tours. Since 1992, Chase has been a member of Rashied Ali's quintet, Prima Materia, and has recorded four CDs with him. He has also performed chamber music with Marimolin and the Princeton Composers' Ensemble. Chase has recorded with his own quartet and with Gunther Schuller, John Zorn, Dominique Eade, and Stanley Cowell, and has done studio recordings for feature films, popular music records, television, radio, and advertisements.

B.M. Arizona State University; M.A., Tufts University. Studies at NEC with Joe Allard, and at Creative Music Studio with Anthony Braxton, Roscoe Mitchell, Karl Berger, George Lewis. Former faculty of Tufts University and Berklee College of Music. Recordings on Coppens, Knitting Factory Works, Catalyst/BMG, Accurate, GM, Bridge, Cadence Jazz, YOUR Records, Northeastern.

## GABRIEL CHODOS

### Chair, Piano; Chamber Music

Gabriel Chodos has performed throughout the U.S., Europe, Japan, and Israel. He has been a soloist with the Chicago Symphony Orchestra, the Aspen Chamber Symphony, the Radio Philharmonic Orchestra of Holland, and the Jerusalem Symphony Orchestra. A winner of the Concert Artists Guild Competition in New York, Chodos also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has given masterclasses and lecture-demonstrations at the Rutgers Summerfest, the Chautauqua Festival, and the Toho Gakuen School of Music and Kunitachi College of Music in Tokyo. Chodos has performed at the 92nd Street Y, Merkin Hall, and the Library of Congress. In recent years his performances of works by Schubert, Chopin, and Brahms have been broadcast nationwide by National Public Radio.

B.A. in philosophy, Phi Beta Kappa, and M.A. in music, UCLA; Diploma in Piano, Akademie für Musik und darstellende Kunst, Vienna. Principal piano studies with Aube Tzerko; also with Leonard Shure, Josef Dichler, Carlo Zecchi. Recordings on Centaur, Orion, Victor/Japan, CRI. Former faculty of University of Oregon, SUNY/Buffalo, Dartmouth College. Current faculty of the Aspen Music Festival.

## ISEUT CHUAT

### Violoncello, Chamber Music

A native of Paris, Iseut Chuat began her musical studies at age 6 and gave her first recital at the Sorbonne at age 10. Before the age of 17 she had been awarded first prizes at conservatories in Fresnes, Boulogne, and Paris. She has been a member of the European Community Youth Orchestra and Chamber Orchestra of Europe, going on to become principal cellist at the National Ballet Orchestra in



Amsterdam. In 1994 Chuat came to the U.S. to teach and has since performed and taught worldwide. Her chamber work includes duo performances with pianist Gergely Bogányi and the world premiere of Bernhard Heiden's *Sinfonietta Concertante* with flutist Jacques Zoon. In 1998 she gave the world premiere of Ivan Fedele's cello concerto in Paris. A frequent festival guest in Europe, Asia, and North America, Chuat has recently been appointed artistic director of a chamber music series in a new concert hall in Paris.

*Studies in France and at Yale University, Banff Centre for the Arts, and Indiana University with Alain Meunier, Gabrielle Vidal, Michel Strauss, Aldo Parisot, Janos Starker. Recordings on Saphir. Also current faculty of Boston University, Longy School of Music.*

#### MARYLOU SPEAKER CHURCHILL\*

##### Orchestral Repertoire

Marylou Speaker Churchill has been playing in orchestras since age 10. She joined the BSO in 1970 and became principal second violinist of the BSO and Boston Pops in 1977. Churchill has appeared as soloist with symphony orchestras and in recitals throughout the U.S. and abroad. She has been second violinist of the Boston Symphony Chamber Players since 1993. She was principal second violinist and faculty for the Carnegie Hall Solti Project in 1994, and was invited by Sir Georg Solti to lead the second violins in the Musicians of the World Concert in Geneva in 1995. Churchill served as chair of the string department of NEC's Preparatory School for ten years. She was violin faculty for the Asian Youth Orchestra in 1990 and 1995, and coaches the violins of the New World Symphony in Miami Beach.

*B.M., NEC. Studies with Joseph Silverstein. Former faculty of Boston University Tanglewood Institute, Musicorda Summer String program at Mount Holyoke College. Also faculty of Tanglewood Music Center, NEC Preparatory School.*

#### NANCY CIRILLO

##### Violin

A recipient of the Naumburg Award, Nancy Cirillo has given many performances as a soloist and chamber musician. She has appeared as a soloist with such orchestras as the National Orchestra Association, the Little Orchestra Society, and the Boston Pops. She has toured the U.S. and Europe with "Music from Marlboro," the Manhattan Trio, and Boston Musica Viva. She has participated in first performances of more than 150 works, mainly with Boston Musica Viva, and has also commissioned several works herself. Most recently she has coached and toured with the Asian Youth Orchestra throughout southeast Asia and Europe.

*Studies at Mannes College of Music, Manhattan School of Music. Recordings on CRI, Nonesuch, Delos, Orion, Spectrum, Northeastern, Harmonia Mundi, Neuma. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.*

#### SUSAN FISHER CLICKNER

##### Chair, Voice

Susan Clickner is one of the foremost voice teachers in New England and has taught at New England Conservatory for more than 25 years. She currently serves as chair of the department. Ms. Clickner was named to the *International Who's Who in Music* and *Who's Who in American Women*. During her singing career she performed as soloist with many orchestras including the Philadelphia Orchestra, the BSO, the Buffalo Philharmonic, and the Trenton Symphony and sang at several European and American music festivals. She had leading roles in the television premieres of Rorem's opera *A Childhood Miracle* and Zimbalist's opera *Landara*. Her recent students have spent their summers singing leading opera roles at Central City, Britten-Pears, Banff, Glimmerglass, Santa Fe, Wolf Trap, and Ashland-Highland. Her students have also been first-place winners in competitions including MacAllister, Washington International, Salzburg International, International Contemporary Opera Competition, Canadian International, NATS Competition, and Metropolitan Opera Competition. They have appeared as Fellows at Tanglewood, the Pacific

Music Festival in Tokyo, and the Bach festivals in Long Island and California. She has had many students singing leading roles in musicals performed throughout the United States, Canada, England, and Germany. Her students have also received contracts with opera companies, most notably New York City Opera, Boston Lyric Opera, Chicago Lyric, and the Metropolitan Opera, as well as several opera companies in Germany. They have recorded numerous classical CDs and contributed to a varied professional music field worldwide, including the director of music for the upcoming Olympics in Australia and faculty positions at more than 30 colleges and universities.

*B.M., Indiana University; Artist's Diploma, Curtis Institute of Music. Voice with Anna Kaskas and Marial Smgber; opera with Herbert Graf. Winner of the Philadelphia Young Artists Competition, former Tanglewood Music Center Fellow and music faculty member of Clark University.*

#### ROBERT COGAN

Chair, Theoretical Studies and Theory Major; Composition

Robert Cogan's internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (coauthor, Pozzi Escot) and *New Images of Musical Sound*, which won the 1987 Distinguished Publication Award of the Society for Music Theory. The Cleveland Orchestra, North and West German radios, RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Gubbio, Montanea, Nice, Prix Italia, and Tanglewood festivals have performed his music. He has spoken on theoretical and creative matters to the College Music Society, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, SEM (Stockholm), Società Italiana di Analisi Musicale, the Society of Composers, the Society for Ethnomusicology, the Society for Music Theory, and at musical institutions in China, Italy, Japan, Korea, Switzerland, the United Kingdom, and throughout the U.S. Cogan received the Young Composer's Radio Award (BMI), Chopin and Fulbright scholarships, German government grants, a Guggenheim Fellowship, and a Rockefeller Foundation Bellagio Residency. His *Gulf Coast Bound* was programmed at the Korean Cultural Olympics, Seoul, 1988.

*B.M., M.M., University of Michigan; M.F.A., Princeton University. Studies with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Recordings on Delos, Golden Crest, Leo, Music & Arts, Neuma, Spectrum. Visiting faculty at Tanglewood Music Center, SUNY/Purchase, IBM Watson Research Center, Central Conservatory of Music, Beijing, and Shanghai Conservatory. Codirector of the Talloires International Composers Conference (France).*



CAROLYN HINE



## RITA COTÉ

### Liberal Arts

Rita Côté has taught Italian language and literature at Yale University and Dartmouth College. She received the Yale University Prize Teaching Fellowship.

*B.A., University of Florida; M.A., M.Phil., Yale University. Phi Beta Kappa.*

## PATRICIA CRAIG

### Voice

Renowned American operatic soprano and voice teacher Patricia Craig joined the NEC faculty in 1990. Her performing career spans more than three decades of major roles in the leading opera houses of the world. She made her Metropolitan Opera debut in 1978 as Marenka in *The Bartered Bride* under James Levine. Met audiences heard her for the next 12 seasons in a variety of leading roles in operas including *Madame Butterfly*, *Dialogues of the Carmelites*, *La Bohème*, and *Mahagony*. Craig is a specialist in Puccini and Verdi heroines whose other operatic credits include performances with New York City Opera; Teatro la Fenice in Venice, Italy; the Festival of Two Worlds in both Spoleto, Italy, and Charleston, South Carolina; L'Opéra de Marseilles; and the companies of Cincinnati, Miami, Baltimore, and Washington, D.C. Concert performances include *Pique Dame* with the BSO under Seiji Ozawa. In addition to her private voice studio and masterclasses around the country and abroad, she continues her summer teaching at the Bay Area Summer Opera Theater Institute (BASOTI), where she collaborated for many years with her late husband, the world-famous Wagnerian tenor and voice teacher Richard Cassilly. Craig serves as an advisor on the boards of Boston Lyric Opera and the Boston Academy of Music. She also is in demand as a competition adjudicator for organizations including the Metropolitan Opera, the Baltimore Opera, and the Cincinnati College-Conservatory of Music. Craig gained her first critical vocal acclaim as a winner of the Metropolitan Opera National Council Auditions. Some of her students have gained recognition in this competition; others are singing with major opera companies in the United States and abroad. Craig has studied and collaborated with prominent artists including Donald Craig, Marenka Gurevitch, Magda Olivero, James de Blasis, Henry Lewis, Diane Richardson, Joan Dorneman, Martin Katz, and Warren Jones.

*B.S. in music education, Ithaca College. Continuing Studies, Manhattan School of Music. Voice with Donald Craig, Marenka Gurevitch. Opera coachings with Magda Olivero, Adam Coradetti, Diane Richardson, Joan Dorneman, Ignace Strasfogel, Martin Katz, Warren Jones.*

## LYLE DAVIDSON

### Chair, Undergraduate Music Theory; Music Education

Lyle Davidson conducts research in music and cognition, pedagogy, and assessment. He is director of research at the Lincoln Center Institute in New York where he is working on arts intensification in public schools. For 15 years he was on staff at the Harvard Graduate School of Education's Project Zero where he directed the music group in several studies spanning early childhood and adult development, portfolio assessment, and learning in the arts. He lectures widely in the U.S., Europe, China, and Australia on musical development, cognition, and assessment in the arts. He published on the development of musical ability across a wide span of ages, including studies of preschoolers' singing and assessment of the impact of musical training on cognitive development in music. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance Circle. His choral, band, chamber, solo, and electronic works are published by E.C. Schirmer.

*B.M., M.M., NEC; University Scholar in psychology, Boston University. Theory and composition with Arthur Berger, Francis Judd Cooke, Daniel Pinkham, Luise Vosgerchian. Psychology with Howard Gardner and Sigmund Koch. Former faculty of Eastman School of Music, MIT, Harvard University, and Central Conservatory, Beijing.*



PAUL FOLEY

## SA DAVIS

### Improvisation and Jazz Studies, Percussion

Percussionist Sa Davis dwells at the cutting edge of a new generation of hand drum technique, developed from the musical traditions of Afro-Cuban, African, jazz, Latin, rock, fusion, hip-hop, and pop drumming styles. He has worked with such artists as Tom Scott, Grover Washington, Jr., Billy Cobham, Freddie Hubbard, and Lalah Hathaway. Davis performed at Carnegie Hall with George Benson, appeared on the "Arsenio Hall Show," and has done special projects for "Nova" and "Adventure" on PBS. In demand as a studio musician, Davis has performed on motion picture and television soundtracks and produced sound effects for the film *The Brother from Another Planet*. His work can be heard on more than 40 recordings.

*Studies at NEC with Ran Blake, Webster Lewis, Jaki Byard. Recordings on CBS/Sony, GRP, Rounder, Rockwell, Blackhawk, Philo, Daring, Green Linnet, Casablanca, Jobiss International, Folkways, Par, Atco, GM, Bridge City, Joncar, Dolce Nuit. Also faculty of Berklee College of Music and NEC Preparatory School and School of Continuing Education.*

## TERRY DECIMA

### Collaborative Piano, Vocal Coaching

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout Boston, including many concerts at the Isabella Stewart Gardner Museum. Winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria.

*B.M., Oberlin College; M.M., NEC; Certificate, Mozarteum (Salzburg). Organist at First Parish, Weston. Former faculty of Commonwealth School, Allegheny Music Festival. Also faculty of Tanglewood Music Center.*

## KATHERINE DESJARDINS

### Liberal Arts

Katherine Desjardins has taught painting and drawing in Florence, Italy, and at Brown University. Her recent teaching includes visiting artist/faculty positions at Tufts University, Wheelock College, and the Art Institute of Boston. An active professional artist, she exhibits her work in Italy and the U.S. Her work is included in a number of permanent collections, including the Academy of Fine Arts, Florence, and Syracuse University, among others. She is a 1998 recipient of the Massachusetts Cultural Council/New England Foundation for the Arts Fellowship Award for Visual Artists.

*B.F.A., Tufts University/School of the Museum of Fine Arts; Diploma di Licenza, Academy of Fine Arts, Florence, Italy.*

## ROBERT DIDOMENICA

### Faculty Emeritus, Composition

As a composer, flutist, and educator, Robert DiDomenica has contributed much to the art of music. A former Guggenheim Fellow, his



compositions have been performed at the Berkshire, New England Composers, and Contemporary Arts festivals. *The Balcony*, his first opera, was premiered by the Opera Company of Boston; in 1991, the company took the opera to Moscow as part of the Making Music Together Festival. His symphony was premiered by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. DiDomenica's music is published by Edward B. Marks, Edition Musicus, MJQ, and Margun Music. He is a former dean of NEC and has served on the faculty since 1969.

*B.S., New York University. Composition with Wallingford Reigger, Josef Schmid; flute with Harold Bennett. Recordings on RCA, Columbia, Colpix, MGM, Atlantic, GM, Deutsche Grammophon, Golden Crest.*

## STEPHEN DRURY

Chamber Music, Piano, Music History and Musicology, Music Theory; Director of Callithumpian Consort

Stephen Drury has given performances throughout the U.S., Europe, Asia, and Latin America, soloing with orchestras from San Diego to Bucharest. A prize winner in several competitions, including the Concert Artists Guild, Affiliate Artists, and Carnegie Hall/Rockefeller competitions, his repertoire stretches from Bach, Mozart, and Liszt to the music of today. The U.S. State Department sponsored two concert tours that took him to Paris, Hong Kong, Greenland, Pakistan, Prague, and Japan. A champion of 20th-century music, Drury's critically acclaimed performances range from the piano sonatas of Charles Ives to works by John Cage and Györgi Ligeti. He has appeared at the Angelica Festival in Italy, the MusikTriennale Köln in Germany, the Subtropics Festival in Miami, the Festival of New American Music in Sacramento, and the North American New Music Festival in Buffalo, as well as at Roulette and the Knitting Factory in New York. In 1992, he directed the world premiere of George Russell's *Time Line* for orchestra, chorus, jazz band, and soloists. He premiered the solo part of John Cage's *101* with the BSO and gave the first performance of John Zorn's concerto for piano and orchestra *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony. He has commissioned new works from John Cage, John Zorn, Terry Riley, Lee Hyla, and Chinari Ung. His recordings include music by Elliott Carter, Frederic Rzewski, John Cage, Colin McPhee, and John Zorn (as soloist and conducting NEC's Callithumpian Consort). Drury assumed directorship of NEC's Enchanted Circle concert series (founded in 1977) in 1997.

*A.B., Harvard College: Artist Diploma, NEC. Piano with Claudio Arrau, Patricia Zander, William Masselos, Theodore Lettvin. Recordings on Tzadik, Mode.*

## WILLIAM DRURY

Music Education; Assistant Conductor of Wind Ensembles

William Drury currently conducts the Boston Conservatory Wind Ensemble, Auros Chamber Orchestra (in residence at Brandeis University), and is assistant conductor of the Civic Orchestra of Boston. He has conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.

*B.S., political science, Gonzaga University; M.M. with distinction in performance, NEC. Conducting studies with Frank Battisti and Richard Hoenich. Former faculty of Whitworth College, Eastern Washington University, Boston University. Recordings on Art of the States, Criminal Records, Sierra Music, American Composers Forum, Tzadik.*

## JAMES DUNHAM

Chair, Strings; Viola, Chamber Music

Soloist, chamber musician, and teacher, James Dunham was violist of the Cleveland Quartet from 1987 through its Grammy-winning final recordings and concerts in December 1995. With the Quartet, he performed throughout the U.S., Canada, Europe, the Far East, and

the former Soviet Union. Recent highlights were a gala 25th anniversary concert in New York's Carnegie Hall, the premiere of the Paulus Quartet Concerto with the Cleveland Orchestra, and the recording of the Beethoven cycle for Telarc International. Prior to joining the Cleveland Quartet, Dunham was founding violist of the Sequoia String Quartet, winners of the 1976 Naumburg Award; in recent years, he has performed with the BSO as guest principal. An advocate of new music, Dunham has received grants from the National Endowment for the Arts and the California Arts Council. Dunham is also a well-known studio teacher and frequently presents solo viola and chamber music masterclasses at schools and universities worldwide. Dunham spent three summers at the Marlboro Festival, and toured with "Music from Marlboro." In recent summers he has taught and performed at many festivals, including Aspen, Yale at Norfolk, Kent/Blossom, Bowdoin, Musicorda, Round Top, Schleswig-Holstein (Germany), and Festival der Zukunft (Switzerland).

*Graduate with honors, Interlochen Arts Academy; B.F.A., M.F.A., Distinguished Alumni Award, California Institute of the Arts; studies at Carleton College. Recordings on Telarc, Nonesuch, Delos, Crystal. Former faculty of California Institute of the Arts, California State University/Long Beach, Eastman School of Music.*

## DOMINIQUE EADE

Improvisation and Jazz Studies, Contemporary Improvisation

Dominique Eade has been a featured vocalist and composer in the Boston Globe Jazz Festival, the Jazz in Toulon Festival in France, the Molde International Jazz Festival in Norway, the What Is Jazz? Festival in New York, and the Iowa City Jazz Festival, and an artist-in-residence, clinician, and performer at the Wichita and Litchfield jazz festivals. Eade performs regularly in the U.S. and Europe. A frequent nominee for outstanding jazz vocalist in the Boston Music Awards since 1988, and the 1997 and 1999 winner in this category, Eade was also designated "best jazz singer" in *Entertainment Weekly's* Regional Raves in 1997 and nominated for best new artist by the First Annual Jazz Awards (New York) in 1998. She was recognized in the 1998 *Down Beat* critics poll as "talent deserving wider recognition." Her debut CD on RCA Victor, *When the Wind Was Cool*, appeared in 1998 Top Ten lists in the *Boston Globe*, *Herald*, and *Phoenix* and in *Jazz Times* and *Jazziz* magazines; her second RCA Victor CD, *The Long Way Home*, was released in 1999, with contributions by Dave Holland, Victor Lewis, Mick Goodrick, and Bruce Barth. Her earlier CD, *My Resistance Is Low*, was voted one of the top ten jazz CDs of 1995 by *Billboard*. Eade has recorded with Bruce Barth, Stanley Cowell, Alan Dawson, Benny Golson, Fred Hersch, Dave Holland, George Mraz, Lewis Nash, and Steve Nelson, and has performed with Anthony Braxton, Bill Frisell, Mark Helias, Gene Bertoncini, Peter Leitch, Donald Brown, Butch Morris, Mick Goodrick, Ran Blake, and a number of contemporary ensembles.

*B.M., Artist Diploma, NEC. Voice with Nancy Armstrong and Jeannie Lovetri; studies with Dave Holland, Ran Blake, Stanley Cowell, Bob Moses. Recordings on RCA Victor, Accurate.*

## EDWARD EATON

Opera

Edward Eaton is a theatre director and advisor specializing in stage combat and violence. He is the staff fight director for Emerson College, where he is also on the theatre faculty. He has had extensive experience in stage directing and fight choreography for stage and screen both in the United States and abroad.

*B.A. in theatre, University of Richmond; M.A., Ph.D. in theatre, Bowling Green State University. Theatre studies at the Eugene O'Neill Theatre Center with Richard Digby-Day and Franklin White, and at Shakespeare and Company with Tina Packer and Tony Simones. Television studies at Video Associates with Gordon Rigsby. Further studies at Chinese People's University, Hebei Teachers University, University of Tel-Aviv, and the Sorbonne.*

## FRANK EPSTEIN\*

Chair, Brass and Percussion; Director of Percussion Ensemble

A native of Amsterdam, Holland, percussionist Frank Epstein came to the United States in 1952, settling in Hollywood, Calif. Having joined the BSO in 1968, he is now in his 28th season as percussionist. Epstein has made recordings with the Los Angeles Philharmonic, the BSO, and the Boston Pops, as well as with Collage New Music. As founder of Collage, and music director from its inception in 1972 through 1991, Epstein has overseen the commissioning and performance of more than 200 new works written especially for the ensemble as well as the production of 17 recordings. Along with a new practical performing version of the percussion part to Stravinsky's *L'Histoire du soldat*, *Personent Hodie*, a theater piece for two cymbal players, is now available from the composer. Epstein is a consultant to the Avedis Zildjian Company on new product development (including the recent introduction of the Classic Orchestral Cymbal Selection), and as a clinician conducts workshops and seminars throughout the country. He has introduced the Symphonic Castanet and his Cymbel (bass drum/cymbal attachment system) to the marketplace. Before joining the BSO he was a member of the San Antonio Symphony. Epstein was recently awarded a presidential commendation from NEC for his work with Collage New Music.

B.M., University of Southern California; M.M., NEC. *Studies at Tanglewood Music Center and with Robert Sonner, Earl Hatch, Murray Spivack, William Kraft, Everett Firth. Recordings on RCA, Columbia, Deutsche Grammophon, Polydor, London, Nonesuch, Crystal, Inner City, GunMar, Delos, Sony. Also faculty of Tanglewood Music Center and frequent clinician in the U.S. and Europe.*

## MARY EPSTEIN

Music Education

Mary Epstein teaches in NEC's music education department, where in 1995 she integrated the concept of guided internship courses into the NEC curriculum. She directs the Kodály Summer Music Teacher Training Institute, consults for the Boston Music Education Collaborative, teaches Kodály Pedagogy for the University of Massachusetts/Lowell, and has a private piano studio. She has designed children's music education programs, most notably for Young Audiences Inc. of Massachusetts and the Brookline Chamber Music Society. Epstein has taught in the public schools of Boston and New Haven, and in several local private schools: Park School, NEC Preparatory School, and Elma Lewis School of Fine Arts. Her educational focus encompasses Dalcroze Eurhythmics for preschool, Kodály-based music in schools, artists-in-school residencies, political action for the arts, and piano pedagogy. Currently she serves on the boards of Kodály Center of America, Organization of American Kodály Educators, Young Audiences Inc. of Massachusetts, and Boston Music Education Collaborative. Other professional affiliations are: Music Educators National Conference, Society for General Music, International Kodály Society, Boston Area Kodály Educators (ex-president) and New England Pianoforte Teachers Association (ex-board).

B.A. piano performance, Mercer University; B.M.Ed., M.M.Ed., NEC; *Certification for Study of Hungarian Music Education, Liszt Academy of Music, Budapest.*

## POZZI ESCOT

Theoretical Studies

Escot is coauthor of the acclaimed book *Sonic Design*, editor-in-chief since 1980 of the international journal *Sonus*, president of the International Society of Hildegard von Bingen Studies, and codirector of Tufts University Talloires International Composers Conference in France. A much sought-after lecturer, Escot has recently been invited by Columbia, Princeton, Harvard, Berkeley, and Stanford universities; Universities of Chicago, Illinois, London, Edinburgh, Nice, Eichstatt, Augsburg, Helsinki, Hamburg, Leuven, Sorbonne, Dublin Institute of Technology, Darmstadt, SIdAM-Milan, IRCAM-Paris, Beijing and Shanghai, Hanyang and Yonsie, Kunitachi and Hiroshima. She was chosen as one of the five remarkable women composers of the 20th

century in 1975; that year the New York Philharmonic premiered her *Fifth Symphony*. Critics around the world have praised her compositions, beginning with Virgil Thomson's calling her "the most interesting and original woman composer now functioning." Escot is author of numerous published articles and has just completed two new books, *The Poetics of Simple Mathematics in Music* and *Oh How Wondrous: Hildegard von Bingen, Ten Essays*. Escot is the recipient of prestigious awards (Radcliffe's Bunting Institute, Rockefeller Bellagio, Ford, Marshall Plan, Outstanding Educator of America) and her works are recorded on the Delos, Neuma, Spectrum, Leo, and Music & Arts Programs of America. For a 2000 premiere she was recently selected by OTIO (The Gathering/Unification of the Native American Tribes Foundation, Utah) to be awarded a most extraordinary commission for her *Sixth Symphony*.

B.S., M.S. course, *The Juilliard School*; certificate of completed graduate studies, Hochschule für Musik und darstellende Kunst (Hamburg, Germany). Current faculty of Wheaton College.

## RONALD FELDMAN\*

Orchestral Repertoire

Cellist Ronald Feldman joined the BSO in 1967 at the age of 19. Increasingly in demand as a conductor, he was assistant conductor of the Boston Pops from 1989 through 1993, and has been music director and conductor of the Worcester Symphony Orchestra, Extension Works new music ensemble, the New England Philharmonic, and the Berkshire Symphony Orchestra. With the latter two groups he has received the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Feldman has appeared as a guest conductor throughout the U.S., and has recently recorded a Mozart CD with the George Enescu Chamber Orchestra in Bucharest.

B.M., Boston University School for the Arts. *Studies with Claus Adam, Joseph Emonts, Lorne Munroe, Harvey Shapiro, Leslie Parnas. Also faculty of Berklee College of Music, Boston Conservatory.*

## JOHN FELICE

Music Theory

Pianist and composer John Felice performs often in Boston as a soloist and accompanist, specializing in Bach and infrequently programmed composers. He won the 1968 SAI Composition Prize. His music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada, and Spain and is published by Yorke Editions of London.

A.R.C.T., B.M., Royal Conservatory of Music, Toronto; M.M., NEC. *Piano with Pierre Souvarian; composition with Robert Cogan, John Beckwith. Former faculty of University Settlement House in Toronto, National Ballet School of Canada.*

## ELIOT FISK

Guitar

In addition to his extensive solo career, Eliot Fisk has collaborated frequently with such colleagues as flutist Paula Robison, violinist Ruggiero Ricci, the Juilliard String Quartet, jazz and flamenco guitarists Joe Pass and Paco Peña, castanet virtuoso Lucero Tena, and master Turkish musician Burhan Öçal. He has premiered major works by Robert Beaser, Luciano Berio, Nicholas Maw, and George Rochberg, among others. He has further enriched the guitar repertoire with his numerous transcriptions of works by composers ranging from Bach and D. Scarlatti to Paganini (he is the first guitarist to record the 24 *Capricci*), Mendelssohn, Albeniz, and de Falla. Fisk is virtually the last direct pupil of Andrés Segovia and as such seeks to combine the great romantic tradition with the best of modernity.

B.A., summa cum laude, Yale College; M.M., Yale University. *Studies with Ralph Kirkpatrick, Andrés Segovia. Recordings on EMI, MusicMasters. Faculty of Mozarteum, Salzburg. Former faculty of Yale University and Hochschule für Musik, Köln.*



## ALAN FLETCHER

### Provost; Music Theory, Composition

Alan Fletcher is a prolific composer whose works have been performed by leading performers nationally and internationally. He has received an ASCAP Foundation Award, the Alexander Gretchaninoff Prize in Composition, the Norton Stevens Fellowship from the MacDowell Colony, and the Sacks Memorial Prize in music from Princeton University.

*A.B., Phi Beta Kappa, Princeton University; M.M., D.M.A., The Juilliard School. Composition with Roger Sessions, Milton Babbitt, Edward T. Cone.*

## D'ANNA FORTUNATO

### Voice

Widely known for her versatility, D'Anna Fortunato has created leading roles for the New York City Opera, Boston Lyric Opera, Glimmerglass Opera, Kentucky Opera, Connecticut Grand Opera, and Rochester Opera Theatre. As a concert and oratorio soloist, Fortunato has appeared internationally as a long-time member of the Bach Aria Group and with the Chamber Music Society of Lincoln Center, Boston Camerata, St. Luke's Ensemble, Musica Sacra, and Berlin Spectrum Concerts, among many others. Her festival engagements are numerous, as are her singing appearances with major orchestras. She has conducted masterclasses and clinics throughout the U.S., especially as an expert in American 20th-century music, Baroque performance practice, and women composers, and has been the first to record the songs of Amy Beach and Charles-Martin Loeffler. Premiered works have included those of John Harbison, Roger Sessions, Stephen Albert, Elliott Carter, and John Heiss, among others.

*B.M., M.M., Artist Diploma, NEC. Studies with Gladys Miller. Recordings on Harmonia Mundi, Nonesuch, Koch, Erato, London, Vox, Northeastern, Newport Classics.*

## MICHAEL GANDOLFI

### Composition

Michael Gandolfi has written works for the London Sinfonietta, Riverside Symphony Orchestra, Parnassus, Speculum Musicae, Sonor, Boston Musica Viva, San Francisco Contemporary Music Players, and the Orpheus, Los Angeles, and St. Paul chamber orchestras. His *Points of Departure*, written for Orpheus, was recently performed by the BSO. He received the first Paul Jacobs Memorial Commission from the Tanglewood Music Center in 1987, and has also received commissions and grants from the Fromm, Koussevitzky, and Guggenheim foundations and the NEA, among others. Gandolfi has received the American Academy and Institute of Arts and Letters' Charles E. Ives and Academy-Institute awards.

*B.M., M.M. with honors in composition, NEC. Studies with Oliver Knussen, William Thomas McKinley, and John Heiss. Recordings on CRI, Deutsche Grammophon. Also faculty of Harvard University.*

## GEORGE GARZONE

### Improvisation and Jazz Studies

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and has toured Portugal. The group has released three albums. Garzone also tours with George Russell and has recorded with Eddie Gomez and Steve Kuhn.

*B.M., Berklee College of Music.*

## JUDITH GERRATT

### Music Education

Judith Gerratt has been teaching lessons, classes, and workshops in the Alexander Technique since her 1980 graduation from the Constructive Teaching Centre in London. She is also a professional violinist, having performed extensively over the last 25 years with such groups as Emmanuel Music, Boston Baroque, the Boston Pops Esplanade Orchestra, London Chamber Soloists, California Symphony and Cabaret Rose. She currently performs regularly with the Handel &

Haydn Society, and teaches violin privately through the Weston Public Schools.

*B.M. in violin, NEC. Violin studies and Fellowship String Quartet with Rudolf Kolisch. STAT Certification Alexander Technique with Walter Carrington, Constructive Teaching Centre. Former faculty of Morley College (London), Longy School of Music, Apple Hill Chamber Music Center, Marin Waldorf School. Also current faculty NEC School of Continuing Education.*

## JOHN GIBBONS

### Chair, Historical Performance; Chamber Music

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as harpsichord and fortepiano soloist with major ensembles in the U.S. and Europe, among them the Chamber Music Society of Lincoln Center, New York Chamber Symphony, Orchestra of the 18th Century, Philharmonia Baroque, and the Da Camera Society of Houston. He received the Erwin Bodky Prize (1969), the NEC Chadwick Medal (1967), and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. Gibbons performs regularly at such festivals as those in Torino and Spoleto, Italy, Chamber Music Northwest, and the Aston Magna Festival in the Berkshires.

*B.M. with highest honors, NEC. Studies at Cincinnati Conservatory. Recordings on Centaur, Delos, Musical Heritage Society, Titanic, Cambridge, Harmonia Mundi, Nonesuch, Philips, RCA. Former faculty of Lowell State College, Brandeis University.*

## HELEN GREENWALD

### Music History and Musicology

Helen Greenwald is a musicologist, cellist, and translator. Her work has appeared in such journals as *19th-Century Music*, *Acta Musicologica*, *Music & Letters*, *Journal of the American Musicological Society*, *Current Musicology*, the *Mozart-Jahrbuch*, the Music Library Association's *Notes*, *Studi musicali toscani*, and the *Newsletter of the Réseau Internationale d'Iconographie Musicale*. Greenwald has presented papers in the international forum, including the 1991 International Mozart Congress (Salzburg), the Royal Music Association/British Society for Music Analysis, the biannual British 19th-Century Music Conference, the 1994 Convegno Internazionale di Studi su Giacomo Puccini (Lucca), the American Musicological Society, the Society for Music Theory, the New England Conference of Music Theorists, the Music Theory Society of New York State, and the Modern Language Association. Greenwald's principal areas of research include 18th- and 19th-century vocal music.

*B.S., M.A., Hofstra University; M.Phil, Ph.D., provost's scholar, City University of New York; Certificate with honors in German, University of Vienna. Cello studies with David Wells, George Ricci.*

## CAROLE HABER

### Voice

Carole Haber won the N. Meyer Baker Award and the Eleanor Steber Music Foundation Award at the 1989 Washington International Voice Competition at the Kennedy Center. Known for her interpretations in the Mozartean and bel canto styles, she is very active in both opera and oratorio. She made her operatic debut as the Queen of the Night in *The Magic Flute*. Her performances of this role throughout the East Coast have been highly acclaimed by *The New York Times*, *High Fidelity*, *Opera News*, and the *Boston Globe*. In 1996 she premiered Daniel Pinkham's *The White Raven* and Robert Kyr's *Passion of the Four Evangelists*; she has recorded the latter work on the New Albion label. In 1997, Haber made her Carnegie Hall debut with the Orchestra of St. Luke's in Brahms's *Requiem*. She has soloed with many choral societies throughout the U.S., and with the Handel & Haydn Society under Christopher Hogwood in Mozart's *Requiem*. Haber's students have performed with Aspen Opera Theater, Sarasota Opera, Lake George Opera, Boston Lyric Opera, Handel & Haydn Society, Carmel Bach Festival, and at Tanglewood.

*B.A., Crane School of Music, SUNY/Potsdam; M.M., NEC. Recordings on BGI, New Albion.*

## ANNE HALLMARK

### Chair, Music History and Musicology

Anne Hallmark, who has taught in the music history department at NEC since 1975, is a specialist in late medieval and early Renaissance music. She has also published on teaching music and is currently involved with women's studies. Hallmark has published in this country and abroad and has coedited the works of the composer Johannes Ciconia. She has served on the executive board of directors of the American Musicological Society, of which she is an active member. She tours with the Waverly Consort as a lecturer for their "Christmas Story" program.

*B.A., Barnard College; M.F.A., Princeton University; Ph.D. in progress, Princeton University. Piano with Robert Goldsand, Maria Clodes. Member of International Musicological Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, MIT.*

## THOMAS HANDEL

### Music History and Musicology

Thomas Handel is the music director of St. Paul's Episcopal Church in Brookline and a member of the music faculty at Phillips Exeter Academy. He has given solo organ recitals for the American Guild of Organists and the Organ Historical Society. Recordings include works of Bach and d'Aquin with the Boston Cecilia and the Duruflé Requiem with the Phillips Academy Concert Choir.

*B.M. in organ performance, cum laude, Boston University; M.M., D.M.A. in organ performance, NEC. Organ studies with Max Miller, Yuko Hayashi, William Porter; conducting studies with Thomas Dunn, Donald Teeters, Gerald Weale. Recordings on Newport Classics, Phillips Academy. Also faculty of Phillips Exeter Academy.*

## MASASHI HARADA

### Improvisation and Jazz Studies

Multi-instrumentalist Masashi Harada (piano, percussion, voice, flute, and conduction—dancing while conducting group of improvisors) has been performing in various improvisational contexts for the last 15 years, in Boston, New York, and Japan. He has performed with Joe Maneri, Cecil Taylor, John Cage, and Paula Josa-Jones. Currently he teaches at NEC and Hiroshima International University.

*Undergraduate Diploma, Graduate Diploma, NEC. Studies with Joseph Maneri, Cecil Taylor, Avram David, Cecil McBee.*

## ELIZABETH LOUISE HARRISON

### Liberal Arts

Louise Harrison's interests include British and American fiction and poetry of the 20th century, modernist literary and cultural criticism, Shakespeare and Renaissance drama, interdisciplinary studies of literature with other arts, creative writing, and rhetoric and composition. She assisted in the revisions to an annotated CD-ROM edition of James Joyce's *Ulysses*, and was a research assistant on *The Selected Letters of Marianne Moore* (1997).

*B.A. with joint honors in English literature and American studies, University of Hull; M.A. and Ph.D. candidate in English, Boston University. Former teaching fellow at Boston University. Current writing fellow at Boston University's Writing Center.*

## YUKO HAYASHI

### Chair, Organ

Yuko Hayashi has performed widely as an organist in the U.S., Canada, Europe, and Japan. Through extensive concert tours in Western Europe, she has researched an authentic approach to historical repertoire of many styles and periods on original instruments. She has been a guest artist for the Academy of Italian Organ Music in Pistoia, Italy, the North German Organ Academy in Bünde, Germany, and recently at the dedication of the new organ at St. Stephen's Cathedral in Vienna, and at the festival inaugurating the restoration of a Renaissance organ at Salamanca Cathedral, Spain. In America, her frequent tours have included programs of historical and contemporary works, often supplemented by masterclasses. She has been featured

recitalist at regional and national conventions of the American Guild of Organists and has appeared in the Early Music Festival of the West Coast, giving a recital of Italian 16th- and 17th-century organ works. She has also given world premieres of works by Gunther Schuller, Daniel Pinkham, and others. In Japan she has given dedicatory recitals on new instruments including those at Suntory Hall in Tokyo, Ferris Hall in Yokohama, International Christian University Chapel in Tokyo, and Salamanca Hall in Gifu. She has performed as a soloist with the NHK Symphony Orchestra, NHK Radio Philharmonic, NHK television, Nippon television, and Yomiuri Symphony Orchestra, among many other appearances in her native land. In 1995 she received the Arion award from the Cambridge Society of Early Music. Hayashi joined NEC in 1960 and has chaired the organ department since 1971. She is director of music at Boston's Old West Church and St. Luke's International Hospital Chapel in Toyko.

*Graduate, Tokyo University of the Arts; B.M., M.M. with honors, Artist Diploma, NEC. Organ with George Faxon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason, Gustav Leonhardt. Recordings on King Records, Classic Masters, West German Radio in Köln. Taught at Ferris University in Yokohama, where she initiated the organ and church music program. Former visiting professor at International Christian University and Tokyo Conservatory, both in Tokyo. Current instructor at the Italian Organ Academy in Shirakawa, Japan.*

## JON HAZILLA

### Contemporary Improvisation

Jon Hazilla is active locally in a variety of venues, including 6-Drum Sets, The Be-Bop Guitars, Max-Sweets-Solo, and Jon Hazilla Trio. He has played at international jazz festivals, including Warsaw, Paraguay, the Azores, Quebec, Montreal, Costa Rico, and St. Croix. His recordings as a leader are *Chicplacity*, with Ray Drummond and John Hicks (1987); *The Bitten Moon*, with Drummond and James Williams (1995); *C.J.Q.*, with Tom Varner and Billy Pierce (1997); and *Saxabone* (1998).

*B.M., NEC. Multiple Percussion Set with John Riley, Fred Buda, Alan Dawson, Joe Morello, and Max Roach. Performances with Garrison Fewell, Larry Coryell, Billy Pierce, the Fringe, Victor Mendoza, and Max Roach. Endorsements for Sabian, Grover Pro-Percussion, and Regal Tip. Recordings on Timeless Muse, Owl, Soul Note, Arista, Golden Crest, Cadence, C.I.M.P. Accurate. Also faculty of Berklee College of Music.*

## JOHN HEISS

### Director of the Contemporary Ensemble, Flute, Chamber Music, Composition, Music History and Musicology, Music Theory

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*. Heiss has coordinated nine of NEC's annual festivals plus visits by many composers including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett.

*B.A. in mathematics, Lehigh University; M.F.A., music, Princeton University. Composition with Milton Babbitt, Edward T. Cone, Earl Kim, Otto Luening, Darius Milhaud; flute with Arthur Lora, James Hosmer, Albert Tipton. Recordings on Nonesuch, CRI, Golden Crest, Arista, Turnabout, Video Artists International, Boston Records, AFKA. Former faculty of Columbia University, Barnard College, MIT, NEC Institute at Tanglewood.*



## GREGG HENEGAR\*

### Bassoon

Gregg Henegar has been a contrabassoon/bassoonist with the BSO since 1992, after 15 years in the same position with the Houston Symphony. He has premiered solo works by Donald Erb and Nora Crane, and is the author of *Modern Exercises for the Contrabassoon*. Henegar is a participant in the Saito Kinen Festival Orchestra.

*Cleveland Institute of Music. Studies with Sanford Berry, George Goslee. Recordings on Leonarda, Albany. Also faculty of Tanglewood Music Center.*

## HELEN HODAM

### Voice

Helen Hodam's students are singing with many opera companies in the U.S. and Europe, including the Metropolitan Opera, New York City Opera, Chicago Lyric Opera, Houston Grand Opera, San Francisco Opera, Opéra Bastille (Paris), La Scala (Milan), and the opera companies of Cologne, Stuttgart, Wiesbaden, Bielefeld, Bremen, and Zürich. They have sung at opera houses in Vienna, London, Genoa, Nice, Amsterdam, and Brussels. Her students have won such awards as those from the Marian Anderson Foundation, Richard Tucker Foundation, Zachary Society, as well as the McAllister Awards and the Washington International Competition for Singers. Hodam was elected to the American Academy of Teachers of Singing in 1988.

*B.M., Illinois Wesleyan University; M.M., The Hartt School. Studies at Manhattan School of Music, Royal Academy of Music (London), Goethe Institute (Munich), the Juilliard School, Alliance Française (New York and Paris), University of Vienna, Mozarteum (Salzburg). Former faculty of Oberlin College (1963–84). Also faculty of International Institute of Vocal Arts (Chiari, Italy) and American Institute of Musical Studies (Graz, Austria).*

## RANDALL HODGKINSON

### Piano, Chamber Music

Randall Hodgkinson is a member of the Boston Chamber Music Society. He has given solo performances with orchestras of Atlanta, Philadelphia, Boston, Cleveland, and New York. He has recorded solo music of Donald Martino and Roger Sessions and concerti of Gardner Read and Morton Gould. He performs two-piano, four-hand literature with his wife, Leslie Amper.

*B.M. with honors, M.M. with distinction, Artist Diploma, NEC. Studies with Veronica Jochum, Russell Sherman, Leonard Shure. Recordings on New World, Albany.*

## RICHARD HOENICH

### Director of Orchestral Activities, Chamber Music

Richard Hoenich was principal bassoonist with the Montreal Symphony Orchestra for twelve seasons before devoting himself full time to conducting in 1991. He was assistant conductor of the Montreal Symphony Orchestra (1985–89), and in 1989 was appointed associate conductor under Charles Dutoit. He was awarded conducting fellowships at the Tanglewood Music Center and the Los Angeles Philharmonic Institute, where he worked with Michael Tilson Thomas, Kurt Masur, Leonard Bernstein, and Seiji Ozawa. He conducts regularly in Canada and has appeared in the U.S. as well as in Argentina and France. He received first prize from the Festivals de Musique du Québec and Montreal Symphony competitions.

*Diploma, Curtis Institute; Studies at McGill University, Indiana University. Former music director of the McGill Symphony. Recordings on Decca/London.*

## JAMES HOFFMANN

### Music Theory

Composer James Hoffmann cofounded NEC's Enchanted Circle contemporary music concert series in 1977, and codirected it through 1997. He also served as the chair of Undergraduate Theory from 1968 to 1980. He published an article about his ongoing experiments using computers to teach harmony in collaborative learning settings in the *Harvard Educational Review*.

*B.M. with highest honors, NEC; B.M., M.M., Yale University; D.M.A., University of Illinois. Composition and theory with Francis Judd Cooke,*

*Carl McKinley, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hochschule für Musik (Berlin) with Boris Blacher, Josef Rufer. Recordings on Crest. Published by TAP Music Sales. Former faculty of Castle Hill, Oberlin College, San Jose State University.*

## HSIN-YUN HUANG

### Borromeo String Quartet

Violist Hsin-Yun Huang, a native of Taiwan, has performed with the Bayerischer Rundfunk Orchestra in Munich, the Zagreb Soloists in Paris, and the Tokyo Philharmonic. She has won awards from the ARD International Music Competition in Munich, Bunkamura Orchard Hall, and the Lionel Tertis International Competition on the Isle of Man, where she was the youngest competitor. She performed with "Music from Marlboro" tours in 1993–95.

*B.M., Curtis Institute; M.M., The Juilliard School. Studies with David Takeno, Michael Tree, and Samuel Rhodes. Faculty of the Juilliard School, the Hartt School.*

## WILL HUDGINS\*

### Percussion

Will Hudgins has been a member of the BSO since 1990; he won his previous position in the Florida Symphony Orchestra directly after his graduate studies. He performed as soloist in the BSO's world premiere performances of Maurice Wright's *Concertpiece for Marimba and Orchestra*. Other solo performances include the Boston Pops, Riverside Symphony, Springfield (Mo.) Symphony, and the Florida Symphony. He has taught as a clinician across the U.S. and Europe. Also an avid jazz vibraphonist, Hudgins is a member of the jazz band Pursuance.

*B.M. under Walter E. Maddy scholarship, Peabody Conservatory; M.M., Temple University. Recordings on Thinking Man, GM.*

## RICHARD HUGHES

### Voice

In 1964, Richard Hughes established a New York vocal studio that has launched the careers of many prominent singers. His students have gone on to perform with the Metropolitan Opera and New York City Opera, as well as with all the major opera houses of the U.S. and Europe, and have won many major competitions, including the Pavarotti Competition, the Richard Tucker Award, and the Metropolitan Opera Auditions. Selected to Pi Kappa Lambda, Hughes was a winner of the American Guild of Musical Artists Award, a Metropolitan Opera Regional Finalist, and a regional winner in the NATS Competition.

*B.M., M.M. in vocal performance, Drake University. Vocal technique and studio teaching with Sidney A. Dietch, opera and recital coaching with Otto Gutb.*

## LEE HYLA

### Cochair, Composition

Lee Hyla was born in Niagara Falls, N.Y., and grew up in Greencastle, Ind. He has written for numerous performers, including Orpheus Chamber Orchestra, Kronos Quartet (with Allen Ginsberg), Speculum Musicae, Lydian String Quartet, Tim Smith, Tim Berne, Rhonda Rider, Stephen Drury, Mia Chung, and Judith Gordon. He has received commissions from the Koussevitzky, Fromm, Barlow, and Naumburg foundations, the Mary Flagler Carey Charitable Trust, Concert Artist's Guild, and two Meet the Composer/Reader's Digest Consortium Commissions. He has also been the recipient of the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim fellowship, two National Endowment for the Arts fellowships, the Goddard Lieberman Award from the American Academy of Arts and Letters, and the Rome Prize.

*B.M. with honors, NEC; M.A. SUNY/Stony Brook. Studies with Malcolm Peyton and David Lewin. Recordings on Nonesuch, New World, Tzadik, CRI, Opus One, Avant. Compositions published exclusively by Carl Fischer.*

#### KAYO IWAMA

##### Collaborative Piano, Vocal Coaching

Pianist Kayo Iwama has concertized extensively throughout North America, Europe, and Japan. She has appeared to critical acclaim with some of today's most talented young singers in Boston's Jordan Hall, Seiji Ozawa Hall at Tanglewood, Weill Recital Hall in New York, the Kennedy Center in Washington, Tokyo's Yamaha Hall, and the Théâtre du Châtelet in Paris. She has been heard numerous times on WGBH radio, and is the pianist and music director of the Cantata Singers Recital Series. She has also been on the music staffs of the Steans Institute at the Ravinia Festival and the BSO. Iwama's debut recording, with baritone Christópheren Nomura, is Schubert's *Die schöne Müllerin*.

*B.M., Oberlin College; M.M., Graduate Council Fellow, SUNY/Stony Brook. Tanglewood Music Center Fellow; studies at the Banff Centre for the Arts, Music Academy of the West, and the International Summer Academy in Salzburg, Austria. Studies with Gilbert Kalish; coaching with Margo Garrett, Martin Katz, Martin Isepp, Graham Johnson. Recordings on Well-Tempered. Faculty of the Harrit School, Tanglewood Music Center.*

#### VERONICA JOCHUM

##### Piano

Veronica Jochum has performed in more than 50 countries on four continents, appearing as soloist with orchestras including the BSO; the Minnesota Orchestra; the Chamber Orchestra of the 92nd Street Y; the Munich and Berlin philharmonic orchestras; the London, Vienna, and Jerusalem symphonies; Maggio Musicale, the Concertgebouw Orchestra of Amsterdam, and L'Orchestre de la Suisse Romande. She has collaborated with renowned conductors including Jiri Belohlavek, Lukas Foss, Bernard Haitink, Joseph Keilberth, Raymond Leppard, Hans Schmidt-Isserstedt, Gunther Schuller, and her father, Eugen Jochum. Veronica Jochum's festival appearances in the United States include the Marlboro, Tanglewood, Spoleto, Sandpoint, and Spokane Bach festivals, and throughout Europe include the Montreux, Mecklenburg, and Wallonie festivals. Her performances and recordings are broadcast regularly on National Public Radio and throughout Europe.

*M.M. (equivalent) with highest honors, Concert Artist Diploma, Hochschule für Musik, Munich. Piano with Edwin Fischer, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Recordings on GM, CRI, Tabra, Tudor, Golden Crest, Laurel. Former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Tanglewood Music Center, Settlement School of Philadelphia, Radcliffe Institute, Eastern Music Festival. Awarded the Cross of the Order of Merit by the president of Germany in 1994. Fellow, Bunting Institute at Radcliffe College, 1996-97.*

#### SANDRA JOSHEL

##### Liberal Arts

Sandra Joshel combines an academic background in ancient history and research work in interdisciplinary fields, including women's studies and film studies. She is the author of *Work, Identity, and Legal Status at Rome* and articles on slavery and gender in ancient Rome. She has been the recipient of a Fulbright-Hays Fellowship to Italy and a National Endowment for the Humanities Fellowship for Independent Study.

*B.A., Skidmore College; M.A., Ph.D., Rutgers University.*

#### PANAGIOTA A. KAMBOURIS

##### Liberal Arts

Panagiota A. Kambouris taught English as a Foreign Language at the Stratigakis School of Languages in Thessaloniki, Greece. Previously, she taught Greek to Greek-American students at the Greek Orthodox Church in Watertown, Mass., and was an assistant to an ESL teacher at Quincy Junior College.

*B.A., Aristotle University of Thessaloniki; M.A., University of Massachusetts/Boston.*



ERIC RASMUSSEN

#### DANIEL KATZEN\*

##### Horn

Daniel Katzen is the second horn of the BSO. He is a recitalist, chamber musician, and soloist with orchestras in Boston and elsewhere. He was previously fourth horn with the San Diego Symphony, and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony. He has been a New England Conservatory faculty member since 1981.

*B.M. with distinction, Indiana University; studies with Philip Farkas, Milan Yancich, Michael Hölzel. Postgraduate work at Northwestern University with Dale Clevenger.*

#### PATRICK KEPPEL

##### Liberal Arts

Patrick Keppel has published short stories and is at work on a novel; his plays have been presented at the Boston University School for the Arts. He has been *Web del Sol's* featured writer on the World Wide Web. Keppel received the John T. Frederick and James B. Carroll awards for fiction writing at University of Notre Dame, and the Sproat Award for Excellence in Teaching at Boston University.

*B.A. summa cum laude, Phi Beta Kappa, University of Notre Dame; M.F.A., University of Massachusetts/Amherst; M.A., Boston University. Former faculty of Simmons College, Massachusetts College of Pharmacy, Boston University.*

#### YEESUN KIM

##### Violoncello, Borromeo String Quartet

Yeesun Kim is a member of the Borromeo String Quartet. A native of Seoul, Korea, she has won several top Korean awards, including the Ewha and Jungang national competitions, and in 1981 the Seoul Young Artists Award for achievement in music and academics. Kim has appeared with the KBS Symphony and the Jeunesse Ensemble and has been featured on "FM Concert Hall." Kim has appeared at



the Marlboro Festival, Aspen Summer School, and Banff Festival, and given solo and chamber music recitals in Carnegie Hall and Jordan Hall at NEC. With the Borromeo Quartet she has played numerous concerts nationally and internationally, performing in Alice Tully Hall, Kennedy Center, Suntory Hall in Japan, and Wigmore Hall in London. She frequently appears as a member of the Wu Han-Pamela Frank-Yeesun Kim Piano Trio.

*B.A., Curtis Institute; M.M., Artist Diploma with Borromeo String Quartet, NEC. Violoncello with David Soyer, Laurence Lesser. Also faculty of the NEC at Walnut Hill School for the Performing Arts.*

#### NICHOLAS KITCHEN

##### Violin, Borromeo String Quartet

Violinist Nicholas Kitchen, a native of Durham, N.C., has been active as a soloist and chamber musician since making his first professional appearances at age 12. Since then, his performances have taken him to more than 20 countries, where he has been presented in such halls as the Concertgebouw in Amsterdam, the Opera Bastille in Paris, Suntory Hall in Tokyo, Wigmore Hall in London, and Carnegie Hall and Jordan Hall in the U.S. His solo appearances have included collaborations with such conductors as Michael Tilson-Thomas, Otto-Werner Mueller, and Enrique Batiz. Since 1989 Kitchen has performed extensively as first violinist of the Borromeo String Quartet. He has participated in the Caramoor, Spoleto, Vancouver, and Orlando festivals, among others. Among Kitchen's many awards, he has received the Albert Schweitzer Medallion for Artistry and was named a Presidential Scholar in the Arts.

*B.A., Curtis Institute; Artist Diploma with Borromeo String Quartet, NEC. Violin with James Buswell, Giorgio Ciompo, David Cerone, Szymon Goldberg. Conducting studies with Otto Werner-Mueller. Composition studies with George Rochberg, Ned Rorem.*

#### JAMES A. KLEIN

##### Dean of Students; Liberal Arts

James A. Klein graduated from Kenyon College *summa cum laude* with highest honors in English literature and the philosophy of history. As recipient of the American Association of Colleges Oxford Fellowship, he then took a second baccalaureate in modern history from Oxford University, then a master's in modern history (also from Oxford). He then returned to the United States to complete his education at Harvard University, where he took a second master's and a doctorate in English history. His dissertation, "Politics and Publicity: A Study of Victorian Conservatism," won Harvard University's DeWitt Prize in History, given for outstanding contribution to the field of Constitutional Politics. Since coming to NEC, Klein has written and lectured extensively on late Victorian politics, on political corruption, and on modern electoral reform. He has also coauthored *Measure for Measure: A History of New England Conservatory* with Bruce McPherson, chair of the Conservatory's liberal arts department. Klein has received numerous National Endowment for the Humanities Fellowships, as well as several awards for teaching excellence, including *Who's Who of American College Faculty* and Harvard University's Fellowship for Outstanding Teaching from the Derek Bok Institute. After holding positions as assistant dean of freshmen at Harvard College and associate dean of the Extension School at Harvard University, Klein has twice served as dean of students at NEC.

*B.A., M.A., Oxford; A.M., Ph.D., Harvard University.*

#### CHRISTOPHER KRUEGER

##### Historical Performance, Baroque Flute

Christopher Krueger, well known as a performer on both modern and historical instruments, has been a soloist and ensemble member with virtually every major early music organization in the U.S. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart On Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players

and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, the BSO, Tafelmusik, Cantata Singers, and the Orpheus Chamber Orchestra.

*B.M., NEC. Recordings on Deutsche Grammophon, RCA, Nonesuch, Pro Arte, CRI, L'Oiseau-Lyre. Also faculty of Wellesley College, Boston University, Longy School of Music, and the Oberlin Baroque Performance Institute.*

#### ROBERT LABAREE

##### Music History and Musicology

Robert Labaree is an ethnomusicologist specializing in Turkish music and medieval European music. He is a member of the EurAsia Ensemble, which performs Turkish classical music across the U.S. He is also director of NEC's Summer Intercultural Institute.

*M.A., Ph.D., Wesleyan University.*

#### DAVID LEISNER

##### Guitar, Chamber Music

David Leisner has appeared in solo and chamber music recitals and as a soloist with orchestras in the U.S., Canada, and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, and second prize in the 1975 Toronto International Guitar Competition. Currently a featured solo artist on Azica Records, he is also in great demand as a chamber music performer with Eugenia Zukerman, Kurt Ollman, Ida Kavafian, and others. Leisner has given masterclasses at many major guitar festivals and institutions. He is a frequent juror for Pro Musicis, Concert Artists Guild, and the Naumburg Competition and his students have won first prizes in the GFA and ASTA competitions. As a composer, he has a steady stream of commissions and performances of his works, and has received numerous grants for composition from the Copland Fund, American Music Center, New England Foundation for the Arts, Meet the Composer, and the Alice M. Ditson Fund.

*B.A., Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Starobin; interpretation with Karen Tuttle, John Kirkpatrick; composition with Richard Winslow, Virgil Thomson, Charles Turner, and David Del Tredici. Former Affiliate Artist. Compositions published by G. Schirmer/AMP, Theodore Presser Co., Columbia Music, Frederick Harris. Recordings on Azica, Koch, Titanic, CRI, Centaur, Newport Classics, Dorian. Former faculty of Amherst College, Boston University. Also faculty of Manhattan School of Music.*

#### LAURENCE LESSER

##### President Emeritus; Violoncello, Chamber Music

Laurence Lesser was a top prize winner in the 1966 Tchaikovsky Competition in Moscow and a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's Fantasia (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa; in 1991, he performed the New England premiere with the NEC Symphony conducted by Mstislav Rostropovich. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, and other major orchestras. He has appeared at the Casals, Spoleto, Marlboro, Charleston, and Santa Fe festivals as well as London's South Bank Summer Music Festival. He is a frequent participant at the Banff Centre for the Arts and has been associated with Tokyo's Toho Gakuen School of Music.

*A.B., cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassadó in Köln, Germany. Recordings on Columbia, RCA, Melodiya, Desto. Former faculty of Peabody Institute, University of Southern California.*

## RODNEY LISTER

### Composition

Composer Rodney Lister has received commissions, grants, fellowships, and awards from the Berkshire Music Center (Tanglewood), the Fromm Foundation, the Koussevitzky Music Foundation, the Fires of London, the Poets' Theatre, the Virgil Thomson Foundation, the MacDowell Colony, the Virginia Center for the Creative Arts, and ASCAP. His works have been performed at Tanglewood, the Library of Congress, the Edinburgh Festival Fringe, and in London, among other places, by performers including Joel Smirnoff, Phyllis Curtin, Michael Finnis, and the Boston Cecilia. As a pianist, he has been involved in world, U.S., or Boston premieres of works by Virgil Thomson, Peter Maxwell Davies, Milton Babbitt, Michael Finnis, Lee Hyla, and Paul Bowles. Cofounder and codirector of Music Here & Now, a concert series of new music by Boston composers at Boston's Museum of Fine Arts, Lister was also a founding member of the Music Production Company and music coordinator of Dinosaur Annex Music Ensemble.

*B.M. with honors, NEC; M.F.A., Brandeis University. Bernstein Fellow at Tanglewood Music Center. Composition studies with Malcolm Peyton, Donald Martino, Peter Maxwell Davies, Harold Shapero, Arthur Berger, Virgil Thomson; piano with Robert Helps, David Hagan, Patricia Zander. Also faculty of NEC Preparatory School and School of Continuing Education and music tutor at Harvard University's Pforzheimer (formerly North) House.*

## JOHN LOCKWOOD

### Improvisation and Jazz Studies

Acoustic and electric bassist John Lockwood has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe. He has also performed with the Buffalo Philharmonic, the Boston Pops, MIT Symphony, Pat Metheny, Dizzy Gillespie, Woody Shaw, Toots Thielemans, Stan Getz, and Art Farmer.

*B.M., composition, Berklee College of Music. Studies with Bill Curtis, Henry Portnoi, and Arthur Webb.*

## EVERETT LONGSTRETH

### Improvisation and Jazz Studies

Everett Longstreth has toured extensively as a trumpeter, playing in the Woody Herman Orchestra, the Sam Donahue-Tommy Dorsey Orchestra, and Herb Pomeroy's band. The Everett Longstreth Orchestra performs extensively throughout New England; the orchestra's Tribute to Benny Goodman has been performed throughout the Americas. Longstreth has written arrangements for the orchestras of Herman, Billy May, and Pomeroy and has published over 260 arrangements and two textbooks on jazz/stage band arranging.

*B.M., Berklee College of Music. Trumpet with Fred Berman, John Coffey. Former faculty of Berklee. Also faculty of Boston Conservatory and University of Lowell. Director of the MIT Concert Jazz Band.*

## MALCOLM LOWE\*

### Violin

Malcolm Lowe is concertmaster of the BSO and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. He was a top prize winner in the 1979 Montreal International Violin Competition.

*Studies at Regina Conservatory of Music (Saskatchewan); Meadowmount School of Music (N.Y.); Curtis Institute. Violin with Howard Leyton-Brown, Ivan Galamian, Sally Thomas, Jaime Laredo; chamber music with Josef Gingold, Jascha Brodsky, Felix Galimir, Mischa Schneider.*

## RICHARD MACKEY\*

### Horn

A member of the BSO, Richard Mackey has been a member of the Cleveland Orchestra, the Detroit Symphony, and the Japan Philharmonic of Tokyo, and played in the Los Angeles studios for eight years. He has taken part in the Marlboro Festival for ten summers.

*Studies at NEC. Horn with Willem Valkenier; solfège with Gaston Dufresne.*

## JOSEPH GABRIEL ESTHER MANERI

### Music Theory, Composition, Improvisation and Jazz Studies

A composer and performer of microtonal music, Joseph Maneri is co-author of *Preliminary Studies in the Virtual Pitch Continuum*. Coinventor of a microtonal keyboard that has 588 notes with 72 notes per octave, he is founder and president of the Boston Microtonal Society. He presents lectures and workshops and has formed groups that perform written and improvised music through the virtual pitch continuum. His piano concerto *Metanoia* was performed by Rebecca La Brecque and the American Composers Orchestra at Alice Tully Hall in Lincoln Center. A solo artist on various instruments, his repertoire includes jazz and ethnic music as well as his own microtonal compositions. Maneri cofounded NEC's Enchanted Circle contemporary music concert series in 1997, and codirected it through 1997. *Get Ready to Receive Yourself*, a CD of Maneri's improvisation quartet, has received the highest acclaim, both in Europe and the U.S.

*Theory, composition, and piano with Josef Schmid. Published by Margun. Recordings with the Maneri Quartet on Leo Lab, ECM. Other recordings on HatArt, Tzadik.*

## THOMAS MARTIN\*

### Clarinet

Thomas Martin is assistant principal and E-flat clarinetist with the BSO and principal clarinetist with the Boston Pops. He is former principal clarinetist with the Alabama Symphony Orchestra. An active chamber musician, Martin has appeared at Symphony Hall, Tanglewood Music Festival, and Samford University. He has given masterclasses at the Tanglewood Institute and at universities.

*B.M.A., Eastman School of Music. Studies with Stanley Hasty, Peter Hadcock, William Osseck.*

## JACOB MAXIN

### Piano

Jacob Maxin made his Town Hall debut in New York in 1961 and performed with the Young Artist's Series of 1963. He has since performed frequently in New York and made many concert tours. Maxin appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy and is a former member of the Aeolian Chamber Players.

*B.S., M.S., The Juilliard School. Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti, Roger Sessions. Former faculty of the Juilliard School. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.*

## Cecil MCBEE

### Improvisation and Jazz Studies

Cecil McBee got his start with the Paul Winter Sextet and earned international acclaim in the mid-'60s touring with Charles Lloyd and Pharoah Sanders. He went on to perform around the world with such artists as Elvin Jones, McCoy Tyner, Miles Davis, Bobby Hutcherson, Keith Jarrett, Wayne Shorter, Freddie Hubbard, Sonny Rollins, and Joe Henderson. The recipient of two NEA composition grants, McBee has written works that are performed worldwide and have been recorded by Elvin Jones, McCoy Tyner, Pharoah Sanders, Charles Tolliver, and many others. He won a Grammy in 1989 for his



performance on *Blues for John Coltrane* and was inducted into the Oklahoma Jazz Hall of Fame in 1991. McBee is now working on a book about technique for string bass improvisation.

*B.S., clarinet/music education, Central State University (Ohio). Recordings and compositions on Blue Note, Atlantic, Impulse, United Artists, Strata East, Flying Dutchman, Enja, Galaxy, Gramavision, RPR, Choice, RCA, Columbia. Also faculty of The New School (New York).*

#### MARK MCEWEN

##### Oboe

A native of Saskatoon, Canada, Mark McEwen joined the BSO oboe section in 1996. He previously was principal oboe of the Florida Orchestra, Music Festival of Taipei, and Orchester Staatsbad Meiningen in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and the Colorado Philharmonic.

*B.M., Curtis Institute.*

#### JOHN MCNEIL

##### Improvisation and Jazz Studies

The author of the two-volume *The Art of Jazz Trumpet*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded seven albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has led workshops throughout the U.S., Europe, Australia, and New Zealand.

#### BRUCE MCPHERSON

##### Chair, Liberal Arts

Bruce McPherson has published six books and many articles on a wide range of subjects including intellectual history, educational philosophy, social policy, psychoanalysis and film, and Australian history. He has been a consultant in such diverse places as Cairo University, Egypt, and the Australian Institute of Sport. He was an instructor in Outward Bound schools in several countries and was a member of a Himalayan mountaineering expedition. He has been a Mellon Fellow at the Aspen Institute for Humanistic Studies and was awarded major grants from the NEH and the Lilly Foundation. He was a founding member and first president of a new national organization, Liberal Education of Artists, which includes prominent programs in higher education for performing artists. McPherson has been a visiting professor at Harvard Graduate School of Education since 1977. Currently he is writing a novel.

*B.A., M.A., Australian National University; Diploma of Education, Sydney University; Ed.D., Harvard University.*

#### JONATHAN MENKIS\*

##### Horn

Jonathan Menkis has been assistant principal horn with the BSO since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival.

*B.M., Ithaca College. Former faculty of Boston Conservatory.*

#### KATARINA MILJKOVIC

##### Music Theory

Katarina Miljkovic's compositions have been performed in Yugoslavia, Hungary, Greece, Italy, and North America, with commissions from Radio Television Belgrade, music festivals in Zagreb, and Harvard Film Archive. She was a senior editor and music director for Radio Television Belgrade, where she created the musical framework for radio dramas and edited a daily classical music show. Among her honors are the Yugoslavian Award of Young Composers and the Outstanding Achievement Award at the International New Music Composers Competition in Miami.

*B.A., M.A. in composition, University of Belgrade; D.M.A. in composition, NEC. Former faculty of University of Belgrade.*

#### CALEB MORGAN

##### Composition, Director of Electronic Music Studio

Composer Caleb Morgan has worked primarily in the field of film and video scoring, with more than two thousands works for television since the late 1980s. He numbers the Smithsonian Institute, American Museum of Natural History, McGraw-Hill, and Tom Snyder among his clients; and has worked for Chedd-Angier, whose clients include WGBH and PBS, including a stint as staff film/video composer. Morgan—a guitarist by training—has become increasingly interested in working with electronic equipment for the realization of a personal vision. He is particularly interested in the capabilities of synthesizers to accommodate microtonal tunings, polyrhythms, collage effects, and voice manipulation in music making. He has performed as a guitarist with the San Mateo Big Band and with such musicians as Rachel Z, Alex Adrian, George Schuller, and Nancy Zeltsman. He has composed for dance groups and for television programs including "Race to Save the Planet," "Scientific American Frontiers," WGBH's "The World According to Us," and "All-Bird TV" (for the Animal Planet cable network); current composition projects include works for tape using found voice and *The Hidden Life of Dogs*.

*B.M. with honors, M.M. with honors in composition, NEC. Composition studies with William Thomas McKinley, Robert Ceely, Malcolm Peyton; guitar studies with Jack Wilkins, Mick Goodrick; studies at MIT's Experimental Music Studio with Barry Vercoe; training as digital audio editor at Sound Mirror.*

#### JOHN MORIARTY

##### Chair, Opera; Director of Opera Theater and Studio

John Moriarty has conducted and stage directed productions at opera companies throughout the U.S. He was artistic director of Central City Opera through the 1997–98 season, at the conclusion of which—after 20 years with the company—he was named artistic director emeritus. He has been artistic administrator at the Santa Fe Opera and the Washington Opera Society, and administered apprentice artist programs at Santa Fe, Lake George, Wolf Trap, and Central City. He has been conductor and/or stage director with these companies and with Opera Theatre of St. Louis, the Colorado Symphony, Boston Lyric Opera, and Oklahoma City Opera. Moriarty has conducted masterclasses and workshops across the U.S. and at the NATS national convention. He has been piano soloist with the Boston Pops, the Boston Civic Symphony, and the Radio Eireann Orchestra of Dublin. Moriarty has had numerous articles published and is the author of *Diction*.

*B.M., highest honors, hon. D.Mus. NEC. Studies at Brandeis University, Mills College. Piano with Egon Petri, Carlo Zecchi; French vocal literature with Pierre Bernac. Recordings on Cambridge Records, Newport Classics.*

#### BOB "RAHBOAT" MOSES

##### Improvisation and Jazz Studies

Bob "Rahboat" Moses is well known in the jazz world as a performer and composer. He has worked and recorded with Charles Mingus, Rahsaan Roland Kirk, Gary Burton, Mose Allison, Keith Jarrett, Dave Liebman, Dave Sanborn, Jack DeJohnette, Michael Gibbs, Steve Swallow, Pat Metheny, Mike Stern, Lyle Mays, Jaco Pastorius, Bobby McFerrin, John Scofield, Bill Frisell, Eddie Gomez, Dave Holland, Nana Vasconcelas, Ghanaian master drummer Oboe Addy, Danilo Pérez, Chucho Valdes, Edsel Gomez, Hal Galper, John Medeski, Pharoah Sanders, Tisziji Muñoz, and many others. He created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*. Moses leads the band Mozamba, which combines funk, New Orleans soul, Afro-Cuban, Brazilian, reggae, and African rhythms with his own distinctive melodies. He also leads a percussion ensemble called the Drumming Birds. Moses's most recent recording, *Time Stood Still* (Rykodisc) got a five-star review in *Down Beat*. His forthcoming *Nisbomus* features Steve Kuhn, Abbey Lincoln, Luciana Souza, Chris Wood, and others.

*Recordings on Mozown, Gramavision, Rykodisc.*

## SEAN MURPHY

### Opera

While still in Great Britain, dancer and choreographer Sean Murphy founded the Start Dance Company and created his first major work, *The Henry Moore Tribute*, for which he received a British Arts Council Award. In 1987 Murphy began studies in New York with Alwin Nikolais and Murray Louis, developing a style of dance he calls an "English Flavour." His work in New York has been performed at the 92nd Street Y, Nikolais Louis Choreospace, Dance Space, Ascension Recital Space, and L.I.M.S. In Boston since 1991, Sean Murphy's Moving Theatre Images has presented an array of critically acclaimed original modern dance and ballet featuring dancers from major companies around the world. In addition to his regular teaching posts, Murphy is theatre specialist for the BSO Days in the Arts program at Tanglewood and is guest faculty at the University of Texas at San Angelo, where he recently choreographed Dante's *Inferno*. In 1998 he was guest artist at the Royal School of Music in Dublin.

*Diploma and Certification in acting and poetry, Guildhall School of Music and Drama, London; B.F.A., M.F.A. in dance, Boston Conservatory. Choreography studies with Stuart Hopps at the Laban Centre, London; professional training program at Nikolais and Louis Dance Lab, New York. Also faculty of Boston Conservatory; Medford Public Schools.*

## HANKUS NETSKY

**Improvisation and Jazz Studies, Contemporary Improvisation**  
Multi-instrumentalist Hankus Netsky has dedicated his professional career to jazz education and Eastern European Jewish music. He has written music for projects that include *The Fool and the Flying Ship*, a children's video narrated by Robin Williams, and the musical *Shlemiel the First* for the American Repertory Theatre and American Music Theatre Festival. He is also founder and director of the Klezmer Conservatory Band, an internationally acclaimed Yiddish music group. He served as consultant for and performed in WNET-TV's Great Performances production "In the Fiddler's House," featuring violinist Itzhak Perlman, which has led to a CD of the same name and festival performances with Perlman throughout the U.S. Netsky attributes his interest in Yiddish music to the fact that family members performed in Klezmer bands from the 1920s through the '70s.

*B.M. with honors, M.M. with honors, NEC. Studies at Carnegie Mellon University. Jazz with Jaki Byard and George Russell; contemporary improvisation with Ran Blake. Former faculty of the Yiddish Folk Arts Institute ("Klezcamp") and Hebrew College.*

## CRAIG NORDSTROM\*

### Bass Clarinet

Craig Nordstrom has been a bass clarinetist with the BSO since 1979. Before joining the BSO, Nordstrom was bass clarinetist with the Vancouver Symphony and the Cincinnati Symphony and participated in the Grand Teton Music Festival. Previously he was a member of the Chicago Civic Orchestra, the Colorado Philharmonic, and the U.S. Marine Band in Washington, D.C. He has performed with the Boston Symphony Chamber Players and on the Supper Concerts series at Symphony Hall.

*B.M., Northwestern University; M.M., Catholic University of America. Studies with Jerome Stowell.*

## BRIAN M. O'CONNELL

### Music Education

Brian O'Connell is the director of choral activities at Tufts University and Lexington High School. He is the former director of the Handel & Haydn Society's Youth Chorus, was assistant conductor to Allen Lannom of the Masterworks Chorale for four years, and has worked with many other choral groups. He is also current president of the Massachusetts chapter of the American Choral Directors Association.

*B.S., University of Lowell; M.M., Boston Conservatory; Ed.D. candidate, Boston University. Former faculty Berklee College of Music.*

## JAMES ORLEANS\*

### Double Bass

James Orleans has been a member of the BSO since 1983. He was previously a member of the Milwaukee Symphony Orchestra. His chamber music activities have included Boston Music Viva, Collage New Music, and the Boston Chamber Music Society.

*Composition, Indiana University; B.M., magna cum laude, Boston Conservatory. Fellow, Tanglewood Music Center. Recordings on CRI, Northeastern.*

## CAROL OU

### Chamber Music

Cellist Carol Ou has performed as a soloist with State Symphony of Russia in Voronezh, Taipei District Symphony Orchestra, Louisiana Philharmonic, Nashua Symphony, Contemporary Chamber Players of Taipei, Jupiter Symphony, Louisiana Philharmonic, Nashua Symphony, Crossroads Chamber Orchestra, North Arkansas Symphony Orchestra, and Berkeley Chamber Players; she has been a participant at the Santa Fe Chamber Music Festival, La Jolla Chamber Music Festival, and the Marlboro Music Festival. She recently formed a violin-cello duo with violinist James Buswell. Ou took top prizes at the National Federation of Music Clubs' Young Artist Competition, Irving M. Klein International String Competition, and Byrd String Competition. She has recently made her Russian concerto debut and recorded her second CD, consisting of Haydn's *D Major Concerto*, Tchaikovsky's *Rococo Variations*, and other works for cello and orchestra. Her first CD of pieces for cello and piano on the Chi-Mei label was released in 1998.

*B.A., M.M., M.M.A., D.M.A., Yale University. Studies with Ronald Leonard, Janos Starker, Aldo Parisot. Recordings on Chi-Mei (Taiwan).*

## DONALD PALMA

### Double Bass, Chamber Music; Director of Chamber Orchestra

Donald Palma is solo bassist with the Orpheus Chamber Orchestra in New York and bassist and conductor of the new music ensemble Speculum Musicae. A former member of the Los Angeles Philharmonic, he has also been principal bass of the National Arts Centre Orchestra and the American Composers Orchestra. He has played with the Lincoln Center Chamber Music Society, the Da Camera Society, and the Juilliard Quartet. Palma has performed in recital with Jean-Pierre Rampal, Jan DeGaetani, and Dietrich Fischer-Dieskau. He has taught masterclasses in the U.S., South America, Europe, Japan, and Australia.

*B.M., The Juilliard School. Double bass studies with Frederick Zimmermann, Robert Brennand, Orin O'Brien, Homer Mensch. Recordings on New World, Nonesuch, CRI, Deutsche Grammophon, Bridge, Columbia, Sony Classical, MusicMasters. Former faculty of Princeton and Columbia universities. Also faculty of Manhattan School of Music and Yale University.*

## WALTER PAVASARIS

### Music Education

Walter Pavasaris is coordinator of fine and applied arts for the Lexington Public Schools, and conducts the All University Orchestra at Boston University and the Arlington Philharmonic. From 1977 to 1990 he was director of orchestras for the Belmont Public Schools, during which time the town's high school and middle school orchestras earned many distinctions and the high school orchestra was invited to tour France. Pavasaris is active as an adjudicator, clinician, and guest conductor throughout New England.

*B.M.E., Hartt College of Music; M.M., string instruments, University of Michigan; Ed.D., Boston University. Also faculty of Boston Conservatory.*



**MARK PEARSON**  
Voice

Mark Pearson, bass, has appeared as a soloist with the BSO, Boston's Chorus Pro Musica, New York Pro Musica, Boston Cecilia, and Civic Symphony Orchestra of Boston. He was bass soloist in premieres of Bloch's *Macbeth*; Hindemith's *News of the Day*; Britten's *Camata Misericordium*; Nielsen's *Third Symphony*; Pinkham's *Jonah and Seven Last Words of Christ*. He has also appeared as narrator in Walton's *Faade*, Copland's *Lincoln Portrait*, Stravinsky's *The Flood*, Poulenc's *Babar*, Schoenberg's *Survivor from Warsaw*, Honegger's *King David*, and Shchedrin's *The Sealed Angel*. Recent operatic appearances were as Sarastro, Osmin, and King Arkel. Pearson chaired NEC's voice department from 1971 to 1992 and is director of Vocal Pedagogy. B.A., Oberlin College; M.A., Stanford University.

**STEPHEN PENN**  
Opera Workshop

Before joining the NEC faculty as pianist and vocal coach, Stephen Penn was resident artist music director and tour manager with the Orlando Opera Company. Recent engagements include an association with Central City Opera as production coordinator and music director of touring programs, as well as pianist and coach for the Metropolitan Opera New England Region. Penn recently joined the faculty of the Hartt School as a vocal coach and instructor in diction and repertoire. He has worked as a staff pianist for Boston Conservatory, NEC Continuing Education Opera Workshop, and the American Institute of Musical Studies in Graz, Austria, where he was a recipient of the Gramma Fischer Award as a student in 1989.

B.M. in piano performance, cum laude, University of Kentucky; M.M. in piano performance, Western Michigan University; D.M.A. candidate in collaborative piano, NEC. Studies with Lucien Stark, Phyllis Rappeport, Martin Isepp, Graham Johnson, Irma Vallecillo, Margo Garrett.

**DANILO PÉREZ**

**Improvisation and Jazz Studies, Contemporary Improvisation**

Danilo Pérez's intelligent, exciting, and stylistically authentic piano sounds have made him a leader in the young generation of jazz musicians. He was prominently referenced as a "stellar young player" in the June 1995 *New York Times Magazine* cover story on Wynton Marsalis and "The New Jazz Age." Pérez has played with vocalist Jon Hendricks, Joe Lovano, Tito Puente, and Wynton Marsalis and was formerly pianist and music director for altoist Paquito d'Rivera's band. He has also toured with Dizzy Gillespie's band and recorded *To Bird with Love* and the Grammy Award-winning *Live at the Royal Festival Hall*. His record *The Journey* was named as one of the Top Ten Albums of 1994 by the *Village Voice*, *Billboard*, and the *Boston Globe*. In 1995, Pérez performed with the Panamanian Symphony Orchestra in Panama and Venezuela. His latest record, *Panamonk*, has been released on the Impulse/GRP label.

B.M., Berklee College of Music. Recordings on Impulse/GRP, Enja, Novus, Messidor, Telarc.

**MALCOLM C. PEYTON**  
Cochair, Composition

Malcolm Peyton has directed, conducted, and concertized in many new music concerts in Boston and New York. He has received a Woodrow Wilson National Fellowship and awards from the NEA, Norlin Foundation, and American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart and the Association for the Promotion of New Music.

B.A., M.F.A., magna cum laude, Princeton University. Composition with Roger Sessions and Edward Cone. Piano with Edward Steuermann. Fulbright Award studying in Germany with Wolfgang Fortner. Two summers at the Tanglewood Music Center studying with Aaron Copland and Irving Fine. Recordings on CRI, Centaur. Former visiting lecturer at Princeton and Boston universities.

**ANN HOBSON PILOT\***  
Harp

Ann Hobson Pilot is the principal harpist of the BSO and the Boston Pops. Prior to joining the BSO in 1969, she was the second harpist with the Pittsburgh Symphony and the principal harpist of the National Symphony. In addition to solo appearances with the BSO and Boston Pops, she has been a soloist with many American orchestras. She has played in the Marlboro Festival, with the Boston Symphony Chamber Players and the contemporary music ensemble Collage, and is founder of the New England Harp Trio. Honors include Sigma Alpha Iota's Distinguished Woman of the Year Award in 1991, the Philadelphia College of Performing Arts School of Music Alumni Achievement Award in 1992, and the Distinguished Alumni Award from the Cleveland Institute of Music in 1993. Ann Hobson Pilot and her husband, Prentice, were instrumental in the formation of the Boston Music Education Collaborative, and have also begun a concert series on the islands of St. Maarten and St. Croix.

B.M., Cleveland Institute of Music; hon. D.Mus., Bridgewater State College. Studies at Philadelphia Musical Academy. Harp with Marilyn Costello, Alice Chalifoux. Recordings on Boston Records, Koch International, Deutsche Grammophon. Former faculty of Philadelphia Musical Academy, Temple University Music Festival of Ambler. Also faculty of Tanglewood Music Center.

**DANIEL PINKHAM**

**Music History and Musicology**

Daniel Pinkham is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin, and trumpet; theater works and chamber operas; chamber music; electronic music; and scores for 20 television documentaries. He was awarded Fulbright and Ford Foundation fellowships. He is a fellow of the American Academy of Arts and Sciences. Pinkham is music director of Boston's historic King's Chapel.

A.B., Harvard College, A.M., Harvard University; hon. Litt.D., Nebraska Wesleyan University; hon. D.Mus., NEC, Adrian College, Westminster Choir College, Ithaca College, and Boston Conservatory. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Landowska. Former faculty of Simmons College, Boston University, and former visiting lecturer at Harvard University.

**WILLIAM PORTER**

**Organ, Music Theory, Historical Performance**

William Porter has taught and performed extensively in the U.S., Europe, and Asia. He has been a guest artist at the Italian Academy of Music for the Organ, the North German Organ Academy, the Dollart Festival, the Göteborg International Organ Academy, and the national convention of the American Guild of Organists (AGO). Porter taught in the first National Improvisation Academy held at the AGO national convention in 1986, and has played a leading role in the revival of improvisation among American organists. He was awarded the Selby Houston Prize for excellence in organ performance and music theory from Oberlin College, the H. Frank Bozyan Award from Yale University, and the Erwin Bodky Award from the Cambridge Society for Early Music. He is cofounder of Affetti Musicali and of Musica Poetica, and is director of music at the Church of St. John the Evangelist in Boston.

B.M., Oberlin College; M.M., D.M.A., Yale University. Organ with Fenner Douglass, Charles Krigbaum; harpsichord with David Boe, Ralph Kirkpatrick; piano with John Elvin, John Perry. Recordings on Gasparo, Proprius, BMG.

#### ABBY RABINOVITZ

##### Improvisation and Jazz Studies, Contemporary Improvisation

Flutist Abby Rabinovitz composes and improvises music that combines jazz with influences from Eastern modal traditions. An album of her original compositions, *Abby Rabinovitz: Flute Stories*, was released on Northeastern Records in 1993. She has traveled to India, once as a Fulbright scholar and once on an Indo-American Fellowship, and studied North Indian music while there with top performing artists. She has given concerts of her own music in India under the sponsorship of the U.S. State Department, and in Thailand under the sponsorship of the government of Thailand. Rabinovitz is a past member of the Klezmer Conservatory Band, which performs and records traditional Jewish music of Eastern Europe. In 1994 she received an Artists Projects: New Forms grant from the New England Foundation for the Arts to compose a series of new klezmer compositions. In 1995 she was one of four composers to receive an Artists Grant from the Massachusetts Cultural Council.

*B.M., contemporary improvisation, NEC; B.A., sociology, Swarthmore College. North Indian flute with Pt. Hariprasad Chaurasia and Pt. Malhar D. Kulkarni; vocal music with Pt. Balwant Rai Bhatt, former reader for Banaras Hindu University (Varanasi, India).*

#### KENNETH RADNOFSKY

##### Saxophone, Chamber Music, Music Education

Kenneth Radnofsky has been soloist with the Leipzig Gewandhaus, New York Philharmonic, and Dresden Staatskapelle orchestras, Boston Pops, National Orchestra Association in Carnegie Hall, Hollywood Bowl Orchestra, and Oregon and Pittsburgh symphonies. He is founder and executive director of World Wide Concurrent Premieres and Commissioning Fund, a unique project that ensures wide exposure of new works. In performance Radnofsky has premiered the saxophone concertos of Schuller, Amram, Subotnick, and Martino and won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu*. He has been a frequent participant at the Marlboro Festival, and was the first U.S. soloist at the new music festival "Moscow Autumn."

*B.M., cum laude, University of Houston; M.M. with honors, NEC. Saxophone and clarinet with Joseph Allard, Jeffrey Lerner. Recordings on Spectrum, Teldec, Continuum, Golden Crest, Deutsche Grammophon, Northeastern, Margun, Marlboro Recording Society, Philips. Also faculty of the Hartt School.*

#### RICHARD RANTI\*

##### Bassoon (on leave 1999–2000)

Richard Ranti joined the BSO as associate principal bassoonist in 1989. He is also the principal bassoonist of the Boston Pops. At the age of 19 he won the second bassoon position in the Philadelphia Orchestra. A Tanglewood Music Center Fellow in 1982, Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

*Curtis Institute. Studies with Sol Schoenbach.*

#### JONATHAN RAPPAPORT

##### Music Education

Jonathan Rappaport is curriculum liaison for the performing arts for the Worcester (Mass.) Public Schools, where he is in charge of developing curriculum and supervising faculty in music, theatre, and dance. He has a more than 20-year history with Kodály education, including work as an administrator at the Kodály Center of America and widespread activity as a workshop presenter and guest lecturer. Rappaport is a member of the Massachusetts Department of Education's Curriculum Framework Committee. From 1983 through 1997 he was music director of the Broadmoor Chamber Singers.

*B.M.Ed., Lamont School of Music/University of Denver; M.M. with highest honors in music education, NEC. Kodály certification from Franz Liszt Academy of Music (Budapest), Kodály Musical Training Institute*

*(Wellesley, Mass.), Kodály Center of America (West Newton, Mass.).*

*Former faculty of University of Lowell and Worcester State College. Music teacher in Worcester (Mass.) Public Schools.*

#### BARBARA REUTLINGER

##### Faculty Emerita, Liberal Arts

*B.A., Boston University; A.M., Harvard University. Attended Teacher's College, Hofheim im Taunus (Germany); University of Frankfurt (Germany). Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Corporation of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.*

#### JEAN RIFE

##### Horn

Jean Rife plays principal natural horn with Boston Baroque, America's oldest permanent baroque orchestra. She has been a guest recitalist at international and regional horn workshops, and was one of only 10 guest artists worldwide to perform at the 27th International Horn Workshop in Japan. Rife is former principal horn with the Rhode Island Philharmonic and has played with Cantata Singers, the Boston Pops, Boston Ballet Orchestra, Boston Musica Viva, Alea III, and Dinosaur Annex. As a soloist and chamber musician, her special interest in 20th century music has led to her premiering several works written for her, including a new trio for horn, violin, and piano by Yehudi Wyner, which she premiered with the composer and James Buswell. Rife won first prize in the Heldenleben International Horn Competition.

*B.M., Oberlin College; A.L.M., Harvard University; studies at Boston University. Recordings on Telarc, Telefunken, Titanic, Harmonia Mundi, Arabesque, BBC Radio, and Radio Suisse Romande. Faculty of MIT, Longy School of Music.*

#### PAULA ROBISON

##### Flute

One of the world's foremost wind soloists, Paula Robison has appeared with orchestras and in recital in major concert halls and music festivals in the U.S., Canada, Europe, the Far East, at the United Nations, and at the White House. At age 20, she was invited by Leonard Bernstein to be a soloist with the New York Philharmonic. Robison joined the Young Concert Artists roster and became the first American to win First Prize at the Geneva International Competition. She has been profiled on CBS-TV's "Sunday Morning," in *The New York Times*, *Musical America*, *People*, *Virtuoso*, and *Ovation* magazines and has performed on television's "Live from Lincoln Center," "Christmas at the Kennedy Center," "The Today Show," and "The Tonight Show." Robison was a founding member of the Chamber Music Society of Lincoln Center and for 10 years was codirector of chamber music at the Spoleto Festivals in Italy and Charleston, S.C. Robison has commissioned works for flute and orchestra by Leon Kirchner, Toru Takemitsu, Oliver Knussen, Kenneth Frazelle, and Robert Beaser. She and guitarist Eliot Fisk gave the world premiere of George Rochberg's *Muse of Fire*, commissioned by Carnegie Hall for its centennial celebration. Publications: *The Paula Robison Flute Warmups Book*, *The Andersen Collection* (European American Music Publishers), *Paula Robison Flute Masterclass: Paul Hindemith* (Schott), *The Sidney Lanier Collection* (Universal Edition).

*B.S., The Juilliard School. Studies with Marcel Moyse and Julius Baker. Recordings on Arabesque, MusicMasters, Musical Heritage Society, Marlboro Recording Society, CBS Masterworks, Sony Classical, Vanguard, Omega.*

#### RANDY ROOS

##### Improvisation and Jazz Studies

Randy Roos was guitarist with the theatrical rock group Orchestra Luna and cowrote and coproduced two albums with George Jinda and World News. As a leader, he has five albums to his credit including his most recent, *Raz*, on the Narada label. He has done much work with guitar-controlled synthesis and is a consultant for Lexicon Corp. Roos has composed and produced numerous musical scores for



television, including the "Scientific American Frontiers," "Anyplace Wild," and "Nova" series. He also received an Emmy nomination for his score to the film *A Celebration of Architecture*.

*Studies at Tufts University, Berklee College of Music. Recordings on Epic, Pony Canyon, JVC, Narada.*

#### VICTOR ROSENBAUM

Piano

Pianist Victor Rosenbaum has appeared in solo and chamber music recitals in the U.S., Brazil, Japan, China, Israel, Taiwan, and Russia. He has been soloist with the Indianapolis and Atlanta symphonies and the Boston Pops. Rosenbaum has performed with the Vermeer and Cleveland quartets, with such artists as Leonard Rose and Arnold Steinhardt, and as a member of the Figaro Trio. Also an accomplished composer and conductor, he has presented lecture recitals and workshops on problems of analysis, performance, and teaching, and has led masterclasses here and abroad. Rosenbaum is director of the Longy School of Music.

*B.A., cum laude, Brandeis University; M.F.A., Princeton University. Piano with Leonard Shure, Rosina Lbevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions. Former faculty of Eastman School of Music and Brandeis University. Former chair of piano at the Eastern Music Festival.*

#### ERIC ROSENBLITH

Violin, Chamber Music

Violinist Eric Rosenblith has performed as a soloist and chamber musician throughout North America, Europe, and Asia. He is the former concertmaster of the Indianapolis and San Antonio symphony orchestras. Organizer and first violinist of several string quartets, he regularly participates in chamber music festivals. He has premiered and recorded many new works.

*Licence de Concert, École Normale de Musique; hon. D.Mus., NEC. Violin with Jacques Thibaud in Paris, Carl Flesch in London, Bronislaw Huberman in New York. Recordings on Columbia, CRI, Crest. Former faculty of the Hartt School. Also faculty of Longy School of Music, visiting professor at University of Kansas/Lawrence.*

#### PETER ROW

Music History and Musicology, Contemporary Improvisation, Theoretical Studies, Liberal Arts

Sitarist and ethnomusicologist Peter Row has performed as a solo recitalist throughout North America and India, making numerous concert, radio, and television appearances. A former president of the Northeast Chapter of the Society for Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. and abroad. Row served as dean of New England Conservatory from 1983 to 1990 and provost from 1990 to 1996.

*B.M., M.M., D.M., Prayag Sangit Samiti, Allahabad, India, where he received the Gold Medal in the B.M. Merit List exams and the Silver Medal in the M.M. Merit List exams. Studies at Rabindra Bharati University, Calcutta. Graduate of Harvard University's Management Development Program. Recipient of JDR Third Fund Fellowship for Doctoral Studies (1971-1973) and Smithsonian travel grant to India (1982). Former research associate at Harvard Graduate School of Education.*

#### MATTHEW RUGGIERO\*\*

Bassoon

Matthew Ruggiero is former assistant principal bassoon with the BSO and former principal bassoon with the Boston Pops. He was also a member of the National Symphony Orchestra and has performed in the Marlboro Festival.

*Artist Diploma, Curtis Institute; A.B., Harvard College, A.L.M., A.M., Harvard University; Ph.D., Boston University. Bassoon with Sol*



*Schoenbach, Ferdinand Del Negro; chamber music with Marcel Tabuteau. Recordings on Deutsche Grammophon. Also faculty of Boston University.*

#### GEORGE RUSSELL

Improvisation and Jazz Studies

George Russell is a hugely influential, innovative figure in the evolution of modern jazz, one of its greatest composers, and its most important theorist. His 1953 book *The Lydian Chromatic Concept of Tonal Organization* is credited as a great pathbreaker into modal music, as pioneered by Miles Davis and John Coltrane. All of the music's most important developments—from modal improvisation to electronics, African polyrhythms to free form, atonality to jazz rock—have taken cues from Russell's pioneering work. His Living Time Orchestra performs throughout the world, including the Barbican Centre and Queen Elizabeth Hall in London, the Festival d'Automne and Cité de la Musique in Paris, and Tokyo Music Joy. His career as a leader includes more than 30 recordings, working with such musicians as Bill Evans, John Coltrane, Dizzy Gillespie, Max Roach, and Jan Garbarek. Among his awards are a MacArthur Fellowship, the NEA American Jazz Master Award, two Guggenheim Fellowships, six NEA grants, three Grammy nominations, the American Music Award, the British Jazz Award, and election to the Royal Swedish Academy of Music. His commissions include the British Council, Swedish Broadcasting, the Glasgow International Festival, the Barbican Centre, and the Massachusetts Council on the Arts. He has taught throughout the world, and has been guest conductor for Finnish, Norwegian, Danish, Swedish, German, and Italian radio. Russell has been the subject of documentaries by NPR, NHK Japan, Swedish Broadcasting, and the BBC.

*Recordings here and abroad.*

#### MARK ST. LAURENT

Voice

Bass-baritone Mark St. Laurent has appeared with the Boston Lyric Opera, the Indian Hill Symphony, and the Longwood Opera Company as well as with many local choral societies. He was the 1989 American Lyric Artist at the Lake George Opera Festival, a repeat fellow at the Bach Aria Festival in Stony Brook, N.Y., and, with the Bach Aria Group, made his debut in Merkin Hall. He also was a fellow for three years at the Aspen Music Festival.

*B.M., M.M., Indiana University. Studies with Carlos Alexander, Camilla Williams, John Humphry, and Ruud Van de Meer. Also faculty of Brandeis University and the Thayer Conservatory at Atlantic Union College.*



**JON SAKATA**  
Piano Literature

Jon Sakata has been described as a "renaissance spirit whose virtuosity lies in the wonderful fact that the painter, architect, sculptor, and engineer inside of him are free to create through poetically articulated sound. ... He is a rare constellation of performer-scholar-teacher-explorer." Sakata has appeared in concerto, chamber, solo, and lecture/demonstration concerts throughout the United States to critical acclaim, in repertoire ranging from the 15th to 20th centuries.

*B.M. with academic and artistic honors in piano performance, California State University/Northridge; double M.M. with academic honors and distinction in piano and harpsichord performance, NEC; D.M.A. candidate in piano performance, NEC. Piano studies with Veronica Jochum, Charles Fierro, Bruce Sutherland; harpsichord and fortepiano studies with John Gibbons; theory with Robert Cogan. Also piano, harpsichord, and composition faculty of Phillips Exeter Academy.*

**DAVE SAMUELS**  
Improvisation and Jazz Studies

Percussionist Dave Samuels has performed and recorded with Gerry Mulligan, Oscar Peterson, Carla Bley, Double Image, Frank Zappa, Spyro Gyra, and Eddie Palmieri, in addition to his work as a soloist. He is currently touring with the "Caribbean Jazz Project," featuring himself, Paquito D'Rivera, and Andy Narell. He has participated in numerous Grammy-nominated recordings, is a consistent poll winner, and is a former member of the board of directors of the Percussive Arts Society.

*B.A., Boston University. Recordings on Enja, ECM, MCA, GRP, Heads Up, Verve. Also faculty of Berklee College of Music.*

**SCOTT SANDVIK**  
Contemporary Improvisation, Music History and Musicology, Improvisation and Jazz Studies, Music Theory

Scott Sandvik is a composer and improvising acoustic guitarist who creates music that synthesizes characteristics of atonal and microtonal 20th-century classical music with those of African-American musics. A classically trained guitarist, he employs those techniques on fretted and fretless classical guitars. His composition for chamber orchestra, *Gravity and Weightlessness*, has been performed by the University of Akron Symphony Orchestra. Sandvik has been a resident in composition at the Millay Colony for the Arts. A jazz scholar, he has published an article on the music of Charlie Parker.

*B.M., M.M., NEC; Certificate, arranging and composition, Berklee College of Music. Composition with Avram David, improvisation with Ran Blake, guitar with Margaret Chaloff, Mick Goodrick. Also faculty of Curry College.*

**CHARLES SCHLUETER\***  
Trumpet

Charles Schlueter is principal trumpet of the BSO. Prior to joining the BSO, he was principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony, and the Festival Casals, and assistant principal with the Cleveland Orchestra. He has appeared as soloist with the Minnesota Orchestra and the BSO, and also with orchestras in France, Brazil, and Japan. Schlueter has presented recitals and masterclasses at schools across the U.S., as well as in Canada, France, Brazil, and Japan. He is a member of the Boston Symphony Chamber Players. Schlueter recently released a solo CD of 20th-century works on Vox that includes music by Robert Suderburg, Otto Ketting, Yves Chardon, and Paul Hindemith.

*B.S., The Juilliard School. Trumpet with William Vacchiano. Recordings on Vox. Faculty of Tanglewood Music Center. Former faculty of University of Minnesota/Minneapolis.*



JEFF THIEBAUTH

**CHESTER SCHMITZ\***  
Tuba, Euphonium

Chester Schmitz joined the BSO as principal tuba in 1966 after three years in the U.S. Army Band. In 1964, he won the principal tuba position with the Minneapolis Symphony but was unable to accept because of his Army commitment. He has been a frequent soloist with the BSO and Boston Pops. Schmitz gave the world premiere of John Williams's tuba concert, written for Schmitz in 1985 for the centennial of the Boston Pops.

*Studies at the University of Iowa. Tuba with William Gower, Sr.*

**BEN SCHWENDENER**  
Improvisation and Jazz Studies

Editorial assistant to George Russell and a certified teacher of the Lydian Chromatic Concept of Tonal Organization, and has been a principal lecturer at national seminars. As a critically acclaimed pianist/composer, Schwendener has created music for dance companies, film, commercials, volumes of children's piano music, and has performed extensively throughout New England and abroad with his various ensembles (Falling Objects and Sonic Backrub) and on solo piano. He is also the founder and director of Gravity Arts, Inc., a nonprofit organization providing customized educational services and products for individuals, groups, and corporations.

*B.M. in jazz studies, NEC. Studies with George Russell, Joseph Maneri, Jimmy Giuffrè, Ran Blake, Miroslav Vitous. Recordings on Label Bleu, Gravity, Alabaster. Also faculty at the Longy School of Music.*

**LARRY SCRIPP**  
Chair, Music Education; Music Theory

Larry Scripp is an accomplished composer, conductor, educator, and researcher. He has composed many works for musical theater, modern dance, film, and children's animation, and has directed a variety of community orchestras and contemporary performing groups in Boston. As an educator he has developed theory and performance programs for young musicians at the Powers School, Longy School of Music, and Concord Academy. Scripp has also conducted extensive research in art and education at the Harvard Graduate School of Education's Project Zero and has published many articles about children's musical development, computers and education, and the acquisition of music literacy skills in such publications as *The Music Educators Journal*, *The Quarterly*, *Journal of Aesthetic Education*, *Journal of Music Theory Pedagogy*, and *The Handbook for Research in Music Teaching and Learning*. He has also become a nationally known educator and researcher through his work for the Leonard Bernstein Center for Education Through the Arts and his role as founding director for the Conservatory Lab Charter School for Learning through Music, in Boston. He is currently chair of NEC's newly created "Music-in-Education" program.

*B.M., Boston University; Ed.M. and Ed.D., Harvard University.*



## RICHARD SEBRING\*

### Horn

Richard Sebring is the BSO's associate principal horn and principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic.

*B.M., University of Washington. Studies at Indiana University, NEC, and Tanglewood Music Center. Horn with Thomas E. Newell, J. Christopher Leuba, and Morris Secon.*

## TODD SEEGER\*

### Double Bass

Todd Seeger joined the BSO in 1988. He had previously been principal bass of the Buffalo Philharmonic and assistant principal bass of the Boston Pops Esplanade Orchestra and the Handel & Haydn Society. He won first prize in the 1988 American String Teachers National Solo Competition and was a 1984 winner of the Boston University Concerto-Aria Competition.

*B.M., Boston University. Studies with Henry Portnoi, Herman Jobelman. Fellow, Tanglewood Music Center.*

## LUCY SHELTON

### Voice

Soprano Lucy Shelton is recognized worldwide as one of the preeminent American concert singers and as a leading exponent of the 20th-century repertory. She has the distinction of being the only artist to have received two Naumburg awards, for chamber music and solo singing. Shelton has sung works by a roll call of contemporary composers with the world's leading orchestras; and many composers have written for her, including Stephen Albert, David del Tredici, Joseph Schwantner, James Yannatos, Alexander Goehr, Oliver Knussen, Sally Beamish, Poul Ruders, and (most recently) Elliott Carter's first work for voice and piano in 50 years. Highlights of recent years have included performances of Boulez's *Le Visage nuptial* with the composer conducting the orchestras of Chicago, Los Angeles, and London; appearances at the BBC Proms and in Paris with Dallapiccola's *Il Prigioniero*; Tippett's *The Midsummer Marriage* for Thames television; her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*; and her New York Philharmonic debut in Knussen's *Whitman Settings*.

*B.M., Pomona College; M.M., NEC. Studies with Gladys Miller, Jan de Gaetani. Recordings on Deutsche Grammophon, Koch International, Bridge, Unicorn, Virgin Classics, Nonesuch, Vox, Vanguard, Grenadilla, Sonory, Smithsonian. Former faculty of Eastman School of Music and Cleveland Institute of Music. Also current faculty of Tanglewood Music Center.*

## RUSSELL SHERMAN

### Distinguished Artist-in-Residence

Pianist Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the BSO, the Chicago Symphony, and the Philadelphia Orchestra. He has presented recitals throughout the U.S., Europe, South America, and the former Soviet Union. His book of short essays on piano playing and allied activities, *Piano Pieces*, is published by Farrar Straus Giroux. Sherman is currently recording the complete cycle of Beethoven sonatas for GM.

*B.A., Columbia College (N.Y.). Piano with Edward Steuermann; composition with Erich Itor Kahn. Recordings on Advent, Sine Qua Non, Vanguard, Pro Arte, Albany, GM.*

## CRAIG SMITH

### Music History and Musicology

Craig Smith is the founder and artistic director of Emmanuel Music in Boston. With that group, he has led the country's first complete cycle of Bach cantatas and has given the U.S. premieres of such works as Handel's *Atalanta* and Max Reger's *Serenade for Orchestra*. Smith has conducted the world premiere of John Harbison's *Violin Concerto*. Collaborations with stage director Peter Sellars include Handel's *Saul* with the Cantata Singers, Handel's *Orlando* at the American Repertory Theatre, *The Mikado* with the Chicago Lyric Opera, and productions of Handel's *Giulio Cesare* and Mozart's *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* at the Pepsico Festival. The Mozart operas were then recorded for Decca/London video with the Vienna Symphony. *Giulio Cesare* was recorded with the Dresden Staatskapelle. As permanent guest conductor at the Théâtre Royal de la Monnaie he has collaborated with both Sellars and choreographer Mark Morris. He has traveled with Morris's productions of Handel's *L'Allegro* and Purcell's *Dido and Aeneas* to Minneapolis, New York, Washington, Hong Kong, Tel Aviv, and Wellington, New Zealand. With Emmanuel Music he has produced projects including the complete chamber works and songs of Brahms and Debussy, and currently is in the midst of a seven-year cycle of the complete chamber, piano, and song repertoire of Schubert.

*B.M., M.M., NEC. Studies with Russell Sherman, Lorna Cooke deVaron.*

## FENWICK SMITH\*

### Flute

Fenwick Smith, second flutist of the BSO since 1978, spent four of those years as acting assistant principal flute. A member of the Boston Chamber Music Society since 1984, he has also performed on baroque flute with Boston's leading early music ensembles, and was for 13 years a member of the contemporary music ensemble Boston Musica Viva. After 20 seasons, his annual Jordan Hall recitals are a prominent feature of Boston's concert calendar. In the last three years Smith has introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison and Christopher Rouse. His adventuresome discography includes premiere recordings of works by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Pinkham, Rorem, and Reinecke.

*B.M., Eastman School of Music. Flute with Joseph Mariano. Recordings on Nonesuch, Etcetera, Hyperion, Koch. Visiting professor of flute at University of Michigan School of Music (1997–98). Also faculty of Tanglewood Music Center.*

## GREGORY E. SMITH

### Music History and Musicology

Gregory E. Smith wrote his doctoral thesis on improvisation in the music of jazz pianist Bill Evans. His master's thesis, written under the direction of Paul Pisk, was on vocal music of Johannes Brahms. He has contributed articles to *The New Grove Dictionary of Jazz*, *World of Music*, and *Sonus*, read papers at national meetings of the American Musicological Society, and has given preconcert lectures on Beethoven and Schubert for the WBUR–Bank of Boston Celebrity Series at Symphony Hall.

*B.M., St. Louis Institute of Music; M.A., Washington University; Ph.D. in musicology, Harvard University. Piano with Jules Gentil of the École Normale de Musique de Paris; harmony and counterpoint with Hermann Schäfer of the Staatliche Hochschule für Musik Heidelberg-Mannheim; Whiting Fellow in the Humanities.*

## JAMES SOMMERVILLE\*

### Horn, Chamber Music

James Sommerville joined the BSO as principal horn in January 1998. In the fall of 1997, the Toronto native played with the Toronto Symphony. From 1986 to 1991 and again from 1995 to 1997 he was associate principal horn of the Montreal Symphony. He has also been solo horn with the Canadian Opera Company and Symphony Nova Scotia. Sommerville has appeared as a featured artist at all the major Canadian chamber festivals and has toured as a recitalist throughout North America and Europe. During the past decade, he has recorded all of the standard horn repertoire for broadcast by the Canadian Broadcasting Company.

*Recordings on CBC, Marquis, Deutsche Grammophon, Decca/London.*

## ANNE SQUIRE

### Liberal Arts

French instructor Ann Squire is editor of the college-level French textbooks *Contacts* and *Qu'est-ce qui se passe?* and coauthor of the workbook *En avant!* A violinist, she teaches violin privately and is active as a freelancer in the Boston area.

*Baccalauréat in math, Parisian lycée; certificate of proficiency in English, British Institute Paris; Licence in English, Université de Paris, Sorbonne Nouvelle; Certificate for foreign graduate students, Mount Holyoke College; M.M. in violin, NEC. Former faculty of Boston School of Modern Languages.*

## JEAN STACKHOUSE

### Piano Pedagogy

Jean Stackhouse is past president of the New England Piano Teachers Association. An elected fellow in the Society for Values in Higher Education, she also chairs the Music and Learning Committee of the National Piano Pedagogy Conference. She is a featured lecturer and clinician throughout the U.S. and performs as a vocal accompanist. She studied South Indian music (Karnatic) in India and the U.S. and is coauthor of *Classical Music of South India (Karnatic Tradition in Western Notation)*. Director of the NEC piano pedagogy program.

*B.M. with honors, DePauw University; M.M. with honors, University of Oklahoma. Piano Faculty, NEC Preparatory School and Westminster Conservatory.*

## TIMOTHY STEELE

### Opera

Timothy Steele is in his sixth year as pianist/assistant conductor for Boston Lyric Opera and has also been on the musical staff of Wolf Trap Opera, Central City Opera, Des Moines Metro Opera, Washington Concert Opera, and Long Beach Opera. He has directed the NEC School of Continuing Education's summer opera program and has served as pianist for the national MacAllister Opera Auditions. Recital partners include members of the BSO, New York City Opera, and the Los Angeles Philharmonic, and he has been featured in performances in Europe, China, and Russia. Locally he has been pianist for the Handel and Haydn Society, Emmanuel Music, and the American Repertory Theatre.

*B.M., in piano, summa cum laude, Drake University; M.M. in accompanying, magna cum laude, University of Southern California. Accompanying with Guendolyn Koldofsky, Jean Barr; piano with George Katz, James Bonn, Chiu-ling Lin; harpsichord with David Harris; organ with Carl Staplin. Former faculty of Chapman College, Irvine Valley College.*

## DEBORAH JANE STEIN

### Music Theory

Deborah Stein has published articles in major music theory journals and is author of *Hugo Wolf's Lieder and Extensions of Tonality*. She has presented lectures to the Society for Music Theory the New England Conference of Music Theory, and Music Theory Society of New York State. She won a University Fellowship at Yale University and a Mellon Grant at the Eastman School of Music. Her book *Poetry Into Song: Performance and Analysis of Lieder*, coauthored with pianist Robert Spillman, with a forward by Elly Ameling and Max Dean Larsen, was named an Outstanding Academic Book of 1996 by *Choice*.

*B.M., M.M., University of Michigan; Ph.D., Yale University. Former faculty of Eastman School of Music, Yale University.*

## LUCY STOLTZMAN

### Chamber Music

Violinist Lucy Stoltzman has performed at numerous chamber music festivals, including many summers at the Marlboro Festival and participation in the International Chamber Music Festival of Asolo (Italy), Settimane Musicali in Naples, the Newport Festival, and Chamber Music West. She has played with the Muir String Quartet, Cambridge Chamber Players, and in a trio that includes her husband, Richard Stoltzman, and pianist Richard Goode. Stoltzman has been acting associate concertmaster for the San Francisco Symphony and performed as a soloist with the Brandenburg Ensemble under Alexander Schneider. She premiered Keith Jarrett's *Suite for Solo Violin* and has also recorded Lou Harrison's *Suite for Violin, Piano, and Small Orchestra* with Jarrett.

*B.M., Curtis Institute; M.Ed., Antioch New England. Studies with Dorothy Delay, Jascha Brodsky, Arnold Steinhardt. Recordings on EMI, CRI, New World, RCA/BMG. Former faculty of University of California/Santa Cruz and Boston and Harvard universities.*

## RICHARD STOLTZMAN

### Clarinet

Clarinetist Richard Stoltzman has opened up new possibilities for the instrument, giving the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and becoming the first wind player to be awarded the Avery Fisher Prize in 1986. He has performed as soloist with more than one hundred orchestras, as a recitalist, chamber musician, and jazz artist. He has performed or recorded with Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King's Singers, George Shearing, Wayne Shorter, Mel Tormé, and Jeremy Wall of Spyro Gyra. He has commissioned and premiered dozens of new works for clarinet. For ten years Stoltzman was a participant in the Marlboro Festival, and subsequently became a founding member of the Tashi chamber music ensemble in 1973. Other chamber music performances and recordings include work with the Beaux Arts Trio and the Amadeus, Cleveland, Guarneri, Vermeer, Tokyo, Emerson, Muir, and Chilingirian string quartets. He has received Grammy awards for his recording of the Brahms sonatas with Richard Goode (1983) and the Beethoven, Brahms, and Mozart clarinet trios with Emanuel Ax and Yo-Yo Ma (1996). He received an Emmy Award for best performing arts video for his performance of the Copland clarinet concerto with Dudley Moore and Michael Tilson Thomas. His laserdisc/videocassette project 1791-1891-1991 includes a performance with Rafael Frühbeck de Burgos in Vienna's Konzerthaus of Mozart's clarinet concerto—200 years to the day after its premiere—along with Brahms's clarinet quintet and the premiere of Takemitsu's *Fantasma/Cantos*.

*B.M., Ohio State University; M.M., Yale University; studies with Kalmen Opperman at Columbia University. Recordings on RCA.*

## PETER STUMPF

### Cello

Peter Stumpf, associate principal cellist of the Philadelphia Orchestra, is also a dedicated chamber musician, a frequent participant at the Marlboro Music Festival who has toured with "Music from Marlboro." He has collaborated with Wolfgang Sawallisch in performances in Philadelphia, Saratoga, Carnegie Hall, and at the Concertgebouw in Amsterdam. As a member of the Casals Hall Ensemble he has toured Japan, and has toured in the U.S. with pianist Mitsuko Uchida in performances of the complete Mozart Trios. He has also performed in concert with the Emerson String Quartet and as a member of a prize-winning string quartet at the Evian String Quartet Competition, in France. An active recitalist, Stumpf has performed at the Phillips Collection in Washington, D.C., at Jordan Hall in Boston, and at the universities of Hartford and Delaware. In January 1999 he performed the complete works of Beethoven for cello and piano on the Philadelphia Chamber Music Society Series, where he is a resident artist. As a former member of Boston Musica Viva, he has explored extended techniques through performances of new music



that included microtonal compositions and numerous world premieres. Stumpf has appeared as soloist with numerous orchestras, including the BSO and Boston Philharmonic; at the Aspen Music Festival; and most recently with the National Repertory Orchestra and the Virginia Symphony. Peter Stumpf was awarded first prizes at the Washington International Competition, the Graham-Stahl Competition for Cello, and the Aspen Concerto Competition for Cello.

*B.M., The Curtis Institute; Artist Diploma, NEC.*

#### MELINDA SULLIVAN

##### Opera

Melinda Sullivan, dancer with Ken Pierce Baroque Dance Company, has been teaching and performing in Boston since 1982. She teaches body fundamentals and dance styles from Renaissance through 20th century, emphasizing social and theatrical forms. Ms. Sullivan also danced in modern works as a soloist with Beth Soll & Company from 1984 to 1995 and has travelled extensively to teach and perform.

*B.F.A., dance, Boston Conservatory. Ballet studies with Yasuko Tokunaga and Carol Ann Pastore. Modern Studies with Beth Soll, Susan Rose, Sally Lee. Alexander Technique with Liz Lurie. Also former faculty of Boston Conservatory and MIT. She has also taught workshops at Longy School of Music, Brandeis University, and Boston Ballet School.*

#### ROBERT PAUL SULLIVAN

##### Guitar, Chamber Music, Music Education, Interdisciplinary Studies

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the BSO and the Syracuse Symphony.

*Studies at NEC; Harvard University Summer School; Universidad de Cervera, Spain. Studies with Hibbard Perry, William Sykes, Alexander Bellow, Rey de la Torre, Oscar Ghiglia, Emilio Pujol, Barry Galbraith. Former faculty of University of Rhode Island, Syracuse University, and Clark University. Faculty of NEC Preparatory School and School of Continuing Education, College of the Holy Cross, and Anna Maria College.*

#### RICHARD SVOBODA\*

##### Bassoon

Richard Svoboda has been principal bassoonist of the BSO and a member of the Boston Symphony Chamber Players since 1989. He was previously principal bassoonist of the Jacksonville Symphony for 10 seasons. Svoboda has performed John Williams's *Five Sacred Trees* for bassoon and orchestra in Symphony Hall with the composer conducting. In 1995 he performed the Weber bassoon concerto with the BSO under the direction of Seiji Ozawa. He has also performed Haydn's *Sinfonia Concertante* with the BSO at home and on tour. In 1996 he was guest artist with the Boston Classical Orchestra, performing the Mozart bassoon concerto in Boston's historic Faneuil Hall. Svoboda has taught and given masterclasses in the United States, Great Britain, Japan, and Brazil. In addition to recording with the BSO, Svoboda can be heard on Boston Records performing the Mozart quintet for piano and winds with Peter Serkin, as well as on the soundtracks to *Schindler's List* and *Saving Private Ryan*.

*B.M.E. with high distinction, University of Nebraska. Studies with William Winstead, George Berry, Gary Echols. Former faculty of Symphony School of America (Wisc.) and Grand Teton Orchestral Seminar. Also current faculty of Tanglewood Music Center.*

#### DONALD SWANSON

##### Opera

Donald Swanson has been a makeup artist at the American Repertory Theatre, Hasty Pudding Theatricals, and the Huntington Theatre Co. He has also held makeup workshops for the Harvard-Radcliffe Drama Club and Tufts University.

*B.S., theater arts and education, Dickinson State University. Also faculty of Boston Conservatory.*

#### DONALD TEETERS

##### Organ

Donald Teeters has been music director and conductor of the Boston Cecilia since 1968. He has led the group in the first Boston performances with period instruments of works of Handel and Bach as well as concerts featuring contemporary Boston composers. He is the organist and choir master of the All Saints Parish in Brookline.

*B.M. with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederick Prausnitz. Studies at Berkshire Music Center on fellowship.*

#### MARCUS THOMPSON

##### Viola

Marcus Thompson has earned critical acclaim since his New York recital debut in 1968 as winner of the Young Concert Artists International Auditions. He has since performed as soloist with the Boston Pops, the Chicago Symphony Orchestra, the Cleveland Orchestra, the National Symphony, the Atlanta Symphony, the St. Louis Symphony, and the Philadelphia Orchestra. As a recitalist, he has appeared in series throughout the Americas, including New York's Carnegie Recital Hall and Metropolitan Museum, Boston's Isabella Stewart Gardner Museum, Minneapolis's Orchestra Hall, San Francisco's Herbst Theater, and Teatro Nacional in the Dominican Republic. An artist member of the Boston Chamber Music Society, he is a frequent guest of the Chamber Music Society of Lincoln Center, the Vermeer, Muir, Emerson, Orion, and Audubon string quartets, and chamber music festivals in Amsterdam, Dubrovnik, Marlboro, Santa Fe, Seattle, Sirka, Spoleto, and Vail.

*B.M., M.S., D.M.A., The Juilliard School. Violin studies with Louise Behrend. Viola with Walter Trampler. Additional studies with Abraham Skernick, Michael Avsharian, and Ivan Galamian. Chamber music studies with the Juilliard, Amadeus, and Netherlands string quartets and Joseph Gingold. Recordings on Vox/Turnabout, Centaur, and with the Boston Chamber Music Society on Northeastern. Former faculty of the Juilliard School Pre-College Division, Oakwood College, Wesleyan University, Mount Holyoke College. Currently Robert R. Taylor Professor of Music and a Margaret MacVicar Faculty Fellow at MIT, where he is director of performance and chamber music studies.*

#### JOHN TYSON

##### Recorder, Historical Performance, Music Education

John Tyson has appeared as concerto soloist and recitalist in the U.S., Europe, South America, Japan, Taiwan, and Canada. Winner of the 1975 Erwin Bodky Competition and recipient of the Noah Greenberg Award, he has appeared with Boston Baroque, the Boston Classical Orchestra, Boston Camerata, and L'Ensemble Orchestral de Paris. Tyson is director of the Renaissance improvisational ensemble Renaissance, and has recorded with the Handel & Haydn Society under Christopher Hogwood. He is music director of the Court Dance Company of New York, and has directed numerous workshops in the U.S., France, Germany, and Italy.

*B.M., East Carolina University; M.M., NEC. Recorder with Frans Brüggen. Recordings on Erato, Harmonia Mundi, Sine Qua Non, Titanic, Ventadorn. Also faculty of Boston University and the Corso Internazionale di Musica Antica, Urbino, Italy.*

#### MASUKO USHIODA

##### Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto festivals. She was the first-prize winner of the 1956 Mainichi competition of Tokyo and the Tchaikovsky Competition in 1966. She was also a prize winner of the Queen Elisabeth International Music Competition in 1963.

*Graduate of Toho Gakuen School of Music, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikail Weiman at Leningrad Conservatory. Anna Ono in Japan. Recordings for Angel, Toshiba, Melodiya.*

#### IRMA VALLECILLO

Chair, Collaborative Piano; Chair, Chamber Music

Pianist Irma Vallecillo has appeared in concert with some of the most distinguished artists of this century, including Richard Stoltzman, Julius Baker, Benny Goodman, David Shifrin, Nathaniel Rosen, Bethany Beardslee, and Benita Valente. She has performed across the U.S., Europe, and Japan at such halls and festivals as Carnegie Hall, the Kennedy Center, Ravinia Festival, Hollywood Bowl, Casals Festival, Chamber Music Society of Lincoln Center, Chamber Music Northwest, Schleswig-Holstein Festival, and Aspen Music Festival. She has appeared as soloist with the Los Angeles Philharmonic, Louisville Orchestra, Utah Symphony, and Casals Festival Orchestra, among others. Vallecillo's extensive repertoire spans every style from baroque to contemporary. She has premiered more than 30 works.

*B.S., The Juilliard School; M.M., University of Southern California. Studies with Adele Marcus, Angelica von Sauer, Joanna Graudan. Recordings on RCA, Louisville Orchestra, Moss Music, Delos, Desmar, Orion, Laurel, Avanti, Albany, Cambria. Former faculty of the Hartt School, UCLA, Aspen Music Festival, Vassar College. Former artistic director of the Irving S. Gilmore Keyboard Festival. Director of the piano and chamber music programs of the Pacific Music Festival in Sapporo, Japan.*

#### VALERIA VILKER-KUCHMENT\*

Violin

Valeria Vilker-Kuchment is a member of the BSO. She has appeared as recitalist, soloist, and chamber musician throughout the U.S., Russia, Poland, Germany, and Czechoslovakia. She has won prizes in several major competitions, including the International Violin Competition at Prague and the International Chamber Music Competition at Munich (first prize). Vilker-Kuchment was concertmistress of the Boston Philharmonic, the Harvard Chamber Orchestra, and Handel & Haydn Society Orchestra.

*Studies at Gnesiny State Musical Pedagogical Institute (Moscow), Moscow Conservatory. Violin with Yuri Yankelevich. Recordings on Melodiya, USSR, Sine Qua Non, Sonora, Boston. Former faculty of Moscow Conservatory. Also faculty of Longy School of Music and the Tanglewood Music Center.*

#### JAY WADENPFUHL\*

Horn

Jay Wadenpfuhl joined the BSO in 1981. He has been a professional horn player since age 15, when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. He has been a member of the U.S. Army Band, the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Wadenpfuhl composes works for horn and has been a composer/lyricist of popular and jazz songs. He recorded two albums with the NFB Horn Quartet, one in memory of John Barrows, which includes his composition, *Tectonica*, for eight horns and percussion, and one with horn player Barry Tuckwell, which includes Gunther Schuller's *Five Pieces for Five Horns* and his own quartet *Textures*. He has toured Japan with the Michel LeGrand Jazz Orchestra and has toured and recorded with Chuck Mangione, appearing on *Live at the Hollywood Bowl* and *Tarantella*. In 1989 he performed the world premiere of McKinley's *Huntington Horn Concerto* with John Williams and the Boston Pops.

*B.M., M.M., University of Wisconsin/Madison; doctoral studies at North Texas State University. Studies with John Barrows, Philip Farkas. Recordings on Crystal, GunMar. Also faculty of Boston University.*

#### KEISUKE WAKAO\*

Oboe

Keisuke Wakao is assistant principal oboe with the BSO. He has been principal oboe with the New World Symphony and substitute oboe with the New York Philharmonic. He was soloist with the Tokyo Symphony Orchestra with Joseph Robinson under Kazuyoshi Akiyama and chamber soloist with the New Japan Philharmonic under Seiji Ozawa. In 1990, he performed the Mozart oboe concerto under Michael Tilson Thomas in Europe. Wakao was a finalist in the Lucarelli International Oboe Competition.

*Diploma, Manhattan School of Music. Oboe with Joseph Robinson. Studies with Alfred Genovese, Ralph Gomberg at the Tanglewood Music Center. Studies with John Mack, Peter Bouman, and Eric Barr. Recordings on Denon. Also faculty of the Manhattan School of Music and Keisuke Wakao Oboe Camp, Tokyo.*

#### ANGELA VANSTORY WARD

Opera, Vocal Coaching, Collaborative Piano

Angela Vanstory Ward has collaborated in recitals with many New England singers at the Isabella Stewart Gardner Museum, Fogg Art Museum, Brandeis University, French Library, and Jordan Hall at NEC. She has been assistant conductor at Central City Opera in Colorado and at Wolf Trap Opera in Vienna, Va. Currently, she is accompanist for Boston's Handel & Haydn Society and soprano soloist at Wellesley Hills Congregational Church.

*B.A., Lenoir-Rhyne College; M.M. with honors, NEC. Studies at Tanglewood Music Center. Former accompanist for Opera Company of Boston, Opera New England, and Children's Opera Program; former coach/accompanist, Boston University Opera Institute.*

#### PATRICIA MARIA WEINMANN

Opera Workshop

An active freelance director, Patricia-Maria Weinmann has worked for Utah Opera, Boston University's Tanglewood Institute, Central City Opera, Boston Lyric Opera, Ashlawn-Highland Festival, Mississippi Grand Opera, and the Boston Classical Orchestra; recent engagements include *Cendrillon*, *Magic Flute*, *Die Fledermaus*, and *Xerxes* for Boston Conservatory, *Hansel and Gretel* for the Boston Aria Guild at Boston University's Tsai Center, *The Bear* for Boston Musical Theater, *Operamania* for Utah Opera, *H.M.S. Pinafore* for the Boston Academy of Music, and the premiere of Scott Wheeler's *Democracy* at the American Opera Project in New York. Weinmann will return to BU's Tanglewood Institute this summer and has been invited back to Salt Lake City to direct and present masterclasses for Utah Opera's apprentice program. She is scheduled to direct *L'Italiana in Algeri* for Boston Academy of Music in October 1999, and has recently been invited to serve as a guest lecturer/stage director for the University of Texas at San Angelo. In addition to her NEC affiliation, Weinmann is on the faculty and is codirector of the opera department at Boston Conservatory; she is also associate coordinator for the Technology and Culture Forum at MIT. *B.M., SUNY/Stony Brook; M.M., Boston Conservatory. Also faculty of Boston Conservatory.*



## DAVID WELLS

### Violoncello, Chamber Music

Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. A former member of the Manhattan Trio, he has also toured with the Hartt String Quartet, the Columbia Concert Trio, and the Hartt Trio. He is founder and artistic director of the Yellow Barn Music School and Festival in Vermont. Among his students have been winners of such awards as the Concert Artists Guild Award, Young Concert Artists, Washington International, Coleman, and other competitions, and the Naumburg Chamber Music Award. Wells is a former faculty member of the Manhattan School of Music, where he was head of the chamber music department. He has also served on the faculties of Princeton University, Westminster Choir College, and Windham College. He is currently on the faculty of the Hartt School, where he has cochaired the string department.

*B.M., M.M., Manhattan School of Music. Cello with Diran Alexanian; chamber music with Lillian Fuchs, Rachmael Weinstock, Hugo Kortschalk. Recordings on CRI, Opus One, Serenus, Leonarda.*

## CHESTER W. WILLIAMS

### Dean Emeritus, Special Assistant to the President

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as NEC's president. He was again dean from 1967 to 1976, when he was named dean emeritus and director of summer school, a post he held until 1978. Williams has also been conductor of the Harvard Musical Association Orchestra since 1953. He is the author of *Indeed, Music: My Years at NEC*.

*A.B., Oberlin College; A.M., Harvard University; hon. D.Mus., NEC. Pi Kappa Lambda. Former faculty of Grinnell College, Cornell College (Iowa).*

## LAWRENCE WOLFE\*

### Double Bass

Lawrence Wolfe is assistant principal bass of the BSO and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall and Jordan Hall and with the BSO and Boston Pops. His album, *Laurence Wolfe, Double Bass*, is on Titanic Records. He has conducted Collage New Music and is music director of the Boston Radio Orchestra.

*B.M., NEC. Studies at Tanglewood Music Center (1970 Albert Spalding Prize recipient). Double bass with William Curtis, Leslie Martin, Gary Karr. Also faculty of Boston University.*

## WILLIAM WRZESIEN

### Chair, Woodwinds; Clarinet, Chamber Music

William Wrzesien is principal clarinetist of the Boston Ballet Orchestra and the Boston Lyric Opera Orchestra. A founding member of the Boston Music Viva Contemporary Music Ensemble, he has performed as a soloist and chamber music player at major concert venues and festivals, including Tanglewood, Marlboro, Lincoln Center, Kennedy Center, the Library of Congress, the Arnold Schoenberg Institute at USC, ISCM World Music Days, Jeunesses Musicales Berlin, Brucknerfest, Edinburgh, and Holland Festivals. He has served as principal clarinetist with the Handel & Haydn Society, the Opera Company of Boston Orchestra, the Boston Classical Orchestra, and the Boston Pops Esplanade Orchestra. He has appeared as guest artist with the Naumburg Award-winning Lydian String Quartet and Emmanuel Wind Quintet ensembles, as well as with the Boston Symphony Chamber Players and Collage New Music Ensemble.

*B.M. in music education, M.M. and A.D. in clarinet performance, NEC. Fellow, Tanglewood Music Center. Clarinet with Rosario Mazzeo. Recordings on Delos, Deutsche Grammophon, CRI, Nonesuch, Northeastern, Neuma, and Musical Heritage. Former faculty of Boston Conservatory, University of Massachusetts/Lowell, and Long School of Music.*

## DANIEL WYNEKEN

### Opera

Daniel Wyneken teaches diction at Boston Conservatory and for NEC's School of Continuing Education. He is music director of the SCE Opera Studio, a freelance vocal coach and pianist, assistant conductor at Central City Opera, and organist/choir director at Bethlehem Lutheran Church, Roslindale. Formerly he was director of management and personnel and music coordinator at the Massachusetts Council on the Arts and Humanities.

*B.M., with honors, California State University; M.M., NEC. Studies with Leonard Shure and Thomas Gentry.*

## DOUGLAS YEO\*

### Bass Trombone

Bass trombonist Douglas Yeo joined the BSO in 1985 after four years with the Baltimore Symphony, and has been a soloist with both those orchestras as well as the Boston Pops. He has published extensively on trombone and brass playing, recently coauthoring *Mastering the Trombone* with Edward Kleinhammer. Yeo's many arrangements have been published by G. Schirmer, Southern, and International. He maintains an award-winning Web site, <www.yeodoug.com>, and is, as well, an accomplished serpentist. His two solo recordings, *Proclamation* (with Great Britain's Black Dyke Mills Band) and *Take 1* have received critical acclaim.

*B.M., cum laude, Wheaton Conservatory; M.A., New York University. Studies with Edward Kleinhammer, Keith Brown. Recordings on Doyen, Die letzte Posaune, Boston Brass. Former faculty of Peabody Conservatory and Catholic University of America. Current faculty of Boston University.*

## YANG YONG

### Music Theory

Yang Yong's music has been performed throughout the world by the Barcelona Symphony Orchestra, San Jose Symphony, Dnipropetrovsk Symphony Orchestra, China Radio Symphony Orchestra, ISCM World Music Days, Pittsburgh New Music Ensemble, Alea III, Lydian String Quartet, and Sydney Alpha Ensemble, among others. He has received composition grants and commissions from the NEA, San Jose Symphony, Alea III, Pittsburgh New Music Ensemble, and Chinese Opera & Ballet House. Yong's compositions have received awards including two ASCAP Special Awards and first prizes for the 1995 International Award for Musical Composition Ciutat de Tarragona in Spain, the 1992 Valentino Bucchi Prize in Rome, the 1991 Washington International Composition Competition, and the 1991 Alea III International Composition Competition, among others. His music is published by Premio Valentino Bucchi in Italy.

*B.A., composition, M.A., theory, Central Conservatory of Music, Beijing; M.A., composition, University of Pittsburgh; Ph.D., composition, Brandeis University. Former faculty of Central Conservatory of Music, Beijing.*

## EDWARD ZAMBARA

### Voice

Edward Zambara's students have gone on to perform in the major opera houses of Europe and the U.S. Zambara is artist-in-residence, vocal coach, and board member at the Franz Schubert Institute in Baden-bei-Wien, Austria. He has judged district and regional Metropolitan Opera Auditions and has taught in the Met's Young Artists program.

*M.M., NEC. Voice with Elma Igelman, William L. Whitney, Frederic Jagel, and Marie Sundelius; opera with Boris Goldovsky, Sarah Caldwell; lieder with Felix Wolfes, Frederic Popper, and in Vienna, Austria, with Jörg Demus, Eric Werba. Former faculty of the Curtis Institute, The Juilliard School, School of Music at the University of Oregon; former chair of voice at the University of Tennessee and at the St. Louis Conservatory of Music, where he held an endowed chair. Also faculty of Music Academy of the West; guest faculty of Chicago Lyric Opera Center for Young Artists, Canadian Opera Center (Toronto).*

## BENJAMIN ZANDER

Chamber Music, Music Education, Conductor

Founder/conductor, Boston Philharmonic Orchestra. Conductor of NEC Youth Philharmonic Orchestra since 1972. Regularly conducts the NEC orchestras. Artistic director of the NEC at Walnut Hill School for the Performing Arts. Regular guest conductor of the Philharmonia Orchestra, London. Recordings for Carlton and Telarc. Currently recording complete Beethoven cycle with the Philharmonia for Telarc. Speaker on leadership to organizations and corporations worldwide. Recipient of Crystal Award at the World Economic Forum in Davos in recognition of his contribution, through culture and the arts, to global understanding and peace. Featured in a one-hour BBC TV documentary, four PBS TV documentaries, and on "Nightline" and "60 Minutes." Coauthored a book on leadership published by Harvard Business School Press.

*B.A., London University; diplomas from Accademia Chigiana (Siena), and Hochschule für Musik (Köln). Cello with Gaspar Cassadó.*

## PATRICIA ZANDER

Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan, and Korea and has recorded with cellist Yo-Yo Ma.

*A.R.C.M., L.R.A.M., Royal College of Music, London. French government scholarship for study with Vlado Perlemuter and Nadia Boulanger. Former faculty of Harvard University.*

## GERALD ZARITZKY

Theoretical Studies

Gerald Zaritzky has presented lecture-demonstrations on classical and contemporary Schenkerian hearing and performance. He is past president of the New England Conference of Music Theorists and is studying history and methods of music analysis. Zaritzky is former managing editor of *Sonus, a Journal of Global Musical Possibilities*.

*B.S., MIT; M.M., NEC. Theory with Ernst Oster, Robert Cogan. Woodrow Wilson Foundation Fellowship. Former faculty and chair, NEC Preparatory School and School of Continuing Education music theory program. Former acting chair, NEC graduate theoretical studies department. Visiting faculty, Longy School of Music.*

## NORMAN M.E. ZOCHER

Improvisation and Jazz Studies

Jazz guitarist and composer Norman Zocher has performed with his trio in clubs both in Boston—the Willow and Ryles—and in Manhattan—Brownie's and the Underground. He has also played with the Jazz Composers Alliance Orchestra and the Jamaica Plain Symphony Orchestra and recorded with the Paul Bley Duo. He performed the world premiere of *Lifeline* by Muhal Richard Abrams at the Banff Centre for the Arts. Recently he recorded the score for the PBS special "No Vote, No Voice" and for WCVB's "To Hull and Back."

*B.M., M.M., NEC. Studies at Banff Centre for the Arts Jazz Workshop. Studies with Mick Goodrick, Cecil McBee, Hankus Netsky, Dave Holland, Bob Moses, Paul Bley, George Garzone, Tom McKinley. Recordings on Urban Campfire, Another World, Wet Orange. Faculty of Berklee College of Music, Longy School of Music.*

## JACQUES ZOON\*

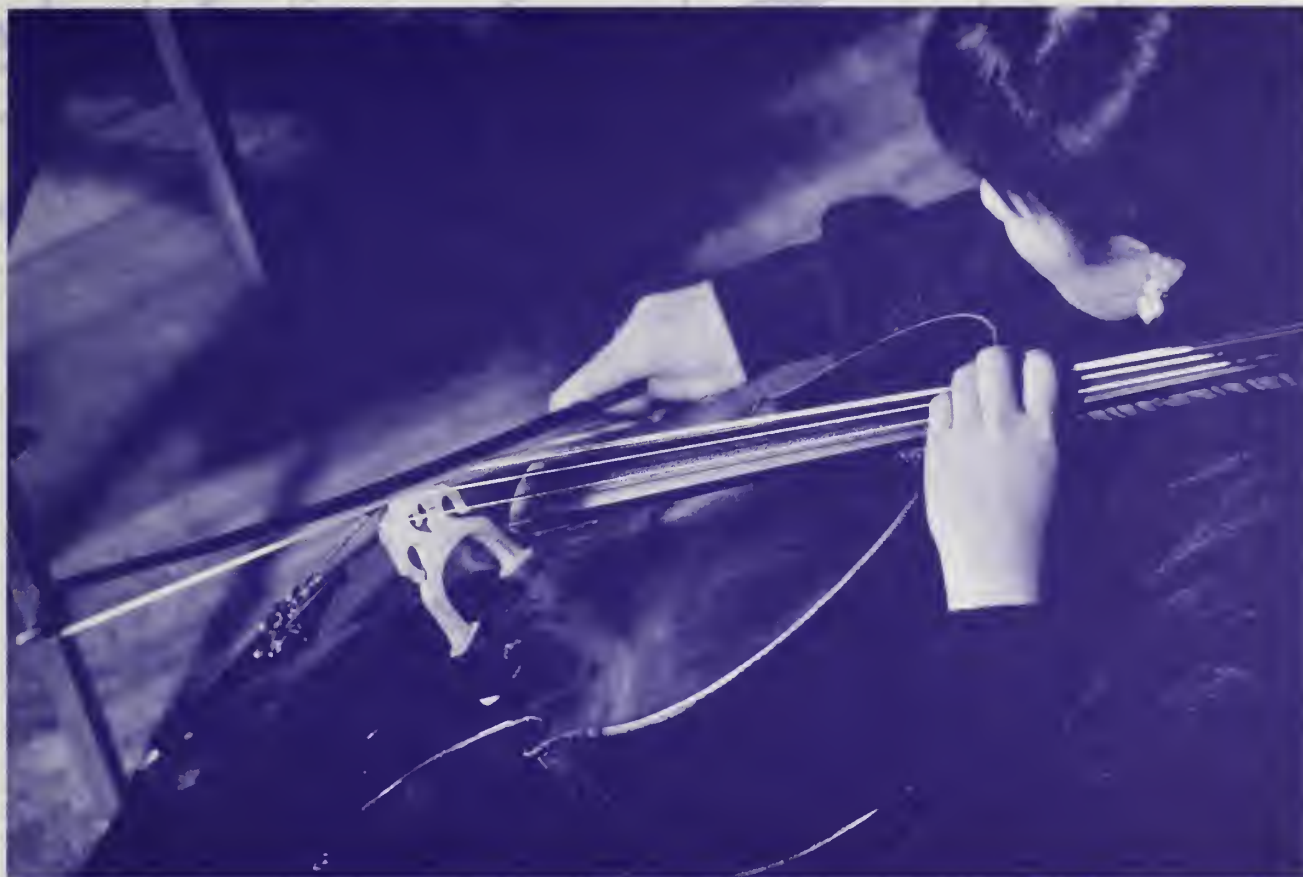
Flute

A native of Holland, Jacques Zoon joined the BSO as principal flute in 1997. Zoon was principal flute of Amsterdam's Royal Concertgebouw Orchestra from 1988 to 1994 and performed with the Chamber Orchestra of Europe as of 1989. He has also been principal flute with the Berlin Philharmonic, London Symphony, Hague Philharmonic, and Amsterdam Philharmonic. He has appeared as a soloist with orchestras throughout Europe. As a chamber musician, he was a member of the Netherlands Wind Ensemble, Idomeneo, and Per Musica. Zoon is the recipient of several prizes, including the special jury prize at the 1987 Jean-Pierre Rampal Flute Competition. He has an active interest in the technical aspects of the flute and has published his findings on making mechanical improvements to the instrument.

*Artist Degree, Sweelinck Conservatory; continuing studies at the Banff School of Fine Arts. Studies with Koos Verbeul, Harrie Starreveld. Former faculty of University of Indiana/Bloomington.*



# STUDENT SERVICES PERSONNEL



CHRIKI WEINCH

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*Acting President*

Lizette Reyes  
*Assistant to the President*

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*Provost and Senior Vice President*

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*Associate Dean for Advanced Studies*

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*Division Administrator*

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*Coordinator of Chamber Music*

Elizabeth Kennedy  
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*Coordinator of Artist Diploma*

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*Registrar*

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*Administrative Assistant*

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Founded 1867

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New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, physical or mental disability, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. The Vice President of Finance and Administration coordinates the Conservatory's effort in complying with this policy.

*Edited by Ellen Bender, Jennifer Carey Hunter, Rob Schmieder*

*Design by Jennifer Ledig*

*June 1999*







## NEW ENGLAND CONSERVATORY

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# NEW ENGLAND CONSERVATORY OF MUSIC



JEFF THIERBAUTH

Academic Catalog  
1999–2000

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# INTRODUCTION

This catalog sets forth the curriculum and academic policies governing curriculum at New England Conservatory. It is a collection of information, rules, ideas, and numbers that changes every year as a result of changes in the faculty and in the way the school's faculty and administration view the educational needs of students. It represents the faculty's best ideas about how to capture the impossibly vast and impossibly minute process of learning in a set of discrete units, and the administration's best ideas about how to organize those units into programs of study. The catalog is authored by hundreds of people, but primary responsibility for it is held by the faculty, acting through the undergraduate, graduate, and doctoral curriculum committees, and by the staff of the Dean's Office and Provost's division.

*Curriculum* is derived from the Latin for *race track*. NEC's curriculum may remind some of Daytona—souped-up and dangerous—or perhaps of a dog track, where wonderfully gifted athletes (who are not exactly human) chase an illusory goal in conditions of inhumanity. It is easy to think of curriculum as a steeplechase: challenging, unpredictable, hard to follow, and full of mud traps. Whatever the deconstruction of the word, a curriculum often has the aspect of a contest requiring training, endurance, determination, and imagination.

A curriculum catalog can seem to suggest that the race to commencement is made up of countless small choices and transactions. This is not entirely false, as everyone's education will involve transactions and deals, both social and financial. It is often necessary to take a quantitative view: an undergraduate degree is 120 credits (more or less); a master's, 36. The solfège finals used in the undergraduate program have firm numerical standards for passing and failing. Almost every day we are subject to yes/no, either/or propositions or choices, in auditions, exams, interviews, while practicing, or even in the cafeteria.



PAUL FOLEY



ELIZABETH

The danger, though, is in thinking of our work as musicians as only the sum of these transactions. We have become used to thinking of education as the result of courses, requirements, credits, and degrees. It comes in fourteen-week terms and two- or three-hour courses. If you pass a course, you have learned something; if you get an *A*, you must have really learned it. But courses, requirements, credits, and degrees are only clumsy tools we have to work at our education—they shape it, but they do not contain it.

It is easier to decide what education isn't than to explain what it is. If a school fosters vitality, creativity, responsibility, and imagination, any single definition of education will inevitably prove more of a limitation than an advantage. Even so, we at NEC believe that education is a process that continues throughout our lives as musicians. The special intensity and focus of a student's time at the Conservatory should be a springboard into a river of activity that has no closed ends. Each student at NEC is obliged to read this catalog and find an individual way through it. The catalog may be dry, but the living experience for which it provides a plan will not be.

Alan Fletcher, Provost and Senior Vice President



JEFF THIEBAUTH

non-Western cultures and American music from early roots to the avant-garde. Most of the music is conceived aurally, making use of African, Asian, and long-term memory traditions. Students are encouraged to record rehearsals and discuss solo contributions. The first-year undergraduate ensemble introduces students to techniques of improvisation and ensemble playing.

#### *NEC Contemporary Ensemble*

NEC Contemporary Ensemble presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble; students may receive one chamber music credit if the instructor guarantees at least 15 hours of coaching during the semester.

#### *NEC Bach Ensemble*

NEC Bach Ensemble is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

#### *Historical Performance Ensemble*

Historical Performance Ensemble performs vocal and instrumental music through the Romantic period on historical instruments.

#### *NEC Percussion Ensemble*

NEC Percussion Ensemble performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irwin Bazelon, Christopher Rouse, Tibor Puzsrai, John Harbison, Stanley Leonard, James Hoffmann, Edward Cohen, and James Yannatos. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists.

#### *NEC Guitar Ensemble*

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sight-reading skills, and performs repertoire from the 14th century to the present day.

### ENSEMBLE PARTICIPATION

Ensembles are a focus of NEC's musical life, and participation is required of all undergraduate and most graduate majors (see *Programs of Study*).

#### *Undergraduate*

##### *Bachelor of Music requirements*

- 1) Strings, Woodwinds, Brass, and Percussion majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) Vocal Performance, Piano, Composition, Guitar, and Organ majors are placed by audition in one or more choral groups. OPRA 510 (by audition) may substitute for CHOR 110. Guitar majors also are required to participate in Guitar ensemble for two semesters.
- 3) Historical Performance majors participate in Historical Performance Ensemble.



- 4) **Jazz Studies** performance majors are placed by audition in at least one small jazz ensemble.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History and Theoretical Studies** majors participate in ensemble as determined by their applied area of study.

#### Undergraduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Organ, Piano, and Vocal Performance.**

Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

By registering for and participating in one or more ensembles, students earn a maximum of one credit each semester. Students may not drop or withdraw from ensemble without permission (see *Registration*).

#### Graduate

##### Master of Music and Graduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.

- 2) **Vocal Performance and Vocal Pedagogy** majors are placed by audition in ensemble. This two-semester requirement may be fulfilled by participation in Opera Theater, Opera Studio, or Chorus. Those who have fulfilled NEC master's degree ensemble requirements are excused from the ensemble requirement in the Graduate Diploma program.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Historical Performance** majors participate in Historical Performance Ensemble.
- 5) **Jazz Studies** performance majors participate in jazz ensembles. Jazz Studies composition majors are not required to participate in ensemble.
- 6) **Collaborative Piano, Contemporary Improvisation, Musicology, Organ, Piano, Composition, and Theoretical Studies** majors are not required to participate in ensemble.
- 7) **Music Education** majors participate in ensemble as determined by the Music Education department chair.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled.

Students registering for ensemble may not drop or withdraw from ensemble without permission (see *Registration*).

#### D.M.A. requirements

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.



JEFF THIELBAUTH

# UNDERGRADUATE PROGRAMS OF STUDY

## BACHELOR OF MUSIC

The undergraduate curriculum provides extensive training in students' majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon  
Clarinet  
Composition  
Contemporary Improvisation\*  
Double Bass  
Euphonium  
Flute  
Guitar  
Harp  
Historical Performance  
Horn  
Jazz Studies\*  
    Jazz Composition Concentration  
    Jazz Performance Concentration  
Music History  
Oboe  
Organ  
Percussion  
Piano  
Saxophone  
Theoretical Studies  
Trombone  
Trumpet  
Tuba  
Viola  
Violin  
Violoncello  
Vocal Performance

\* *Contemporary Improvisation and Jazz Studies programs are offered through the Improvisation department. First-year students may enter the department without declaring a major, but are expected to do so at the end of the first year.*



JEFF THIEBAUTH

BRASS	CREDITS
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio .....	32
PRCBR 100	
Brass .....	4
PRCBR 340T (4 semesters)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music* .....	2
CHM 120	
Electives .....	10
Total credits .....	120

\* Students may earn one chamber music credit by participation in one semester of Horn Class or Trombone Choir registered as Chamber Music (CHM 120)

### Additional Requirements

- 1) Horn majors: participation in Horn Class for four semesters (PRCBR 120T);  
trombone majors: participation in Trombone Choir for four semesters (PRCBR 140)
- 2) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)
- 3) Pre-recital and recital in fourth year (PRCBR 499)



COMPOSITION	CREDITS
Studio . . . . .	32
CMP 100	
Composition . . . . .	20
CMP 131 (first year)	
CMP 411T-412T* (second year)	
CMP 453T-454T (third year)	
CMP 515-516 or 517-518 (third year)	
CMP 443T-444T (fourth year)	
Music Theory . . . . .	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History . . . . .	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts . . . . .	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies . . . . .	2
INT 333-334 (third year)	
Ensemble . . . . .	4
CHOR 110	
Class Instruction . . . . .	2
from: ME 121, 122, 141-142, 151-152, 161-162, PNO 130, VC 161-162, 261-262	
<b>Total credits</b> . . . . .	<b>122</b>

\* For CMP 411T, the prerequisite of THYU 207-208 is waived

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (CMP 195, 295, 395)
- 2) If the third-year promotional is not passed, an additional review is required during the fourth year (CMP 490)

CONTEMPORARY IMPROVISATION	CREDITS
Studio . . . . .	32
IMPRV 100 or as assigned	
Improvisation . . . . .	12
IMPRV 181T-182T, 283T-284T, 385T-386T	
Music Theory . . . . .	20
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History . . . . .	12
MHST 111, 211, 212 (6 credits)	
electives (6 credits)	
Liberal Arts . . . . .	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies . . . . .	2
INT 333-334 (third year)	
Ensemble . . . . .	8
IMPRV 110	
Electives . . . . .	10
<b>Total credits</b> . . . . .	<b>120</b>

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395); students submit a tape of two pieces and a paper outlining the year's progress and plans for the future
- 2) Recital in fourth year (IMPRV 499)

GUITAR	CREDITS
Studio . . . . .	32
STR 100	
Strings . . . . .	4
STR 283T-284T (second year)	
STR 383T-384T (third year)	
Music Theory . . . . .	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History . . . . .	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts . . . . .	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies . . . . .	2
INT 333-334 (third year)	
Ensemble . . . . .	6
CHOR 110 (4 semesters)	
STR 110 (2 semesters)	
Chamber Music . . . . .	4
CHM 120* or STR 140T	
Electives . . . . .	10
<b>Total credits</b> . . . . .	<b>120</b>

\* Requires Guitar department permission

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (STR 499)

HARP	CREDITS
Studio . . . . .	32
WW 100	
Music Theory . . . . .	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History . . . . .	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts . . . . .	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies . . . . .	2
INT 333-334 (third year)	
Ensemble . . . . .	8
ORCH 110	
Chamber Music . . . . .	2
CHM 120	
Electives . . . . .	14
<b>Total credits</b> . . . . .	<b>120</b>

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

## HISTORICAL PERFORMANCE

## CREDITS

Studio .....	32
HP 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 211-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
HP 110	
Electives .....	16
Total credits .....	120

### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (HP 195, 295, 395)
- 2) Recital in fourth year (HP 499)

## JAZZ STUDIES

## CREDITS

Studio .....	32
IMPRV 100 or as assigned	
Improvisation* .....	16
IMPRV 181T-182T, 368, 378, 455T, 473T-474T	
IMPRV 283T or 483T	
Music Theory .....	20
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	12
MHST 111, 211, 212 (6 credits)	
MHST 117 (2 credits)	
from: MHST 408, 438 (2 credits)	
elective (2 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble** .....	8
IMPRV 110	
Electives .....	6
Total credits .....	120

\* Placement by exam; IMPRV 263-264 may be required

\*\* Not required for Jazz Composition; credits not earned in ensemble are earned as electives

### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395).
- 2) Written exam included as part of the third-year promotional
- 3) Recital in fourth year for performance majors (IMPRV 499); Portfolio for Composition majors (IMPRV 497)



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## MUSIC HISTORY\*

## CREDITS

Studio .....	32
Instrumental/vocal (first, second, third years: 4 credits each semester)	
(fourth year: 2 credits each semester)	
Thesis MHST 100 (fourth year: 2 credits each semester)	
Music History .....	20-26
MHST 111, 112, 211, 212 (8 credits)	
MHST 535-536 (third year; 4 credits)	
electives (8-14 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
LARTS 181-182 (6 credits)**	
electives (12 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble*** .....	6
Electives .....	4-10
Total credits .....	120

\* Students who apply to this program must meet audition requirements for their applied instrument or voice

\*\* Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair

\*\*\* Determined by applied instrument/voice

### Additional Requirements

- 1) Promotional in applied department at the end of the first, second, and third years (195, 295, 395)
- 2) Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)
- 3) Lecture recital, or separate lecture and half recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)



ORGAN	CREDITS
Studio .....	32
ORG 100	
Organ .....	10
ORG 413T-414T (third year; 2 credits)	
ORG 521-522 (third or fourth year; 4 credits)	
ORG 571-572 (third or fourth year; 4 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	4
CHOR 110	
Electives .....	10
Total credits .....	120
<b>Additional Requirements</b>	
1) Promotional at the end of the first, second, and third years (ORG 195, 295, 395)	
2) Half recital in third year (ORG 397)	
3) Recital in fourth year (ORG 499)	

PERCUSSION	CREDITS
Studio .....	32
PRCBR 100	
Percussion .....	13
PRCBR 325T-326T	
PRCBR 130T (4 semesters)*	
PRCBR 360T (4 semesters)	
PRCBR 435T-436T, 437T-438T	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Electives .....	3
Total credits .....	120

\* Recommended for the first and second years

- Additional Requirements**
- 1) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)
  - 2) Pre-recital and recital in fourth year (PRCBR 499)



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PIANO	CREDITS
Studio .....	32
PNO 100	
Piano .....	5
PNO 347T-348T (second, third, or fourth year; 3 credits)	
PNO 451T (fourth year; 2 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	6
CHOR 110 (ACMP 303T or 417T, and 411T may substitute the third year)	
Chamber Music* .....	1
CHM 120	
Electives .....	12
Total credits .....	120

\*Substitutions: vocal or instrumental studio accompaniment (one semester), accompaniment of two graduation recitals, or CHM 271T

- Additional Requirements**
- 1) Performance of works from the complete repertoire
  - 2) Promotional at the end of the first, second, and third years (PNO 195, 295, 395)
  - 3) Pre-recital and recital in fourth year (PNO 499); recital program notes written by the student

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio . . . . .	32
STR 100	
Music Theory . . . . .	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History . . . . .	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts . . . . .	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies . . . . .	2
INT 333-334 (third year)	
Ensemble* . . . . .	8
ORCH 110	
Chamber Music** . . . . .	2 or 5
double bass: STR 130T (2 credits)	
violin, viola, violoncello: CHM 120 (5 credits)	
Electives . . . . .	11 or 14
double bass: 14 credits	
violin, viola, violoncello: 11 credits	
<b>Total credits</b> . . . . .	<b>120</b>

\*Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)

\*\*Recommended for violin majors: performance on viola in chamber music and orchestra, one semester; Viola Class for Violinists (STR 449T)

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (STR 499)

THEORETICAL STUDIES	CREDITS
Students begin the Theoretical Studies major in the third year after consultation with the graduate Theoretical Studies department chair. To begin the Theoretical Studies major, students must pass a second-to-third-year promotional in their applied area.	
Studio . . . . .	32
applied area (16-24 credits)	
Theoretical Studies THYU 100 (8-16 credits; third year optional)	
Theoretical Studies . . . . .	12
undergraduate or graduate courses by advisement	
Music Theory . . . . .	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History . . . . .	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts . . . . .	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies . . . . .	2
INT 333-334 (third year)	
Ensemble* . . . . .	6
Electives . . . . .	6
<b>Total credits</b> . . . . .	<b>120</b>

\* Determined by applied instrument/voice

#### Additional Requirements

- 1) Analytical or compositional project in fourth year
- 2) Portfolio of theoretical work from the third and fourth years if requested by department (THYU 497)

VOCAL PERFORMANCE	CREDITS
Studio . . . . .	32
VC 100	
Voice . . . . .	4
VC 363T-364T (third year)	
Music Theory . . . . .	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History . . . . .	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts . . . . .	24
LARTS 111, 221-222 (6 credits)	
LARTS 187-188 (first year; 6 credits)	
LARTS 181-182 (second year; 6 credits)	
LARTS 185-186 (third year; 6 credits)	
Interdisciplinary Studies . . . . .	2
INT 333-334 (third year)	
Ensemble . . . . .	8
CHOR 110 or OPRA 510	
Electives . . . . .	12
<b>Total credits</b> . . . . .	<b>120</b>

#### Additional Requirements

- 1) Keyboard proficiency in sight reading and accompaniment
- 2) Promotional at the end of the first, second, and third years (VC 195, 295, 395)
- 3) Pre-recital and recital in fourth year (VC 499)



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## WOODWINDS CREDITS

Flute, Oboe, Clarinet, Bassoon, Saxophone\*

Studio .....	32
WW 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music .....	2
CHM 120	
Electives .....	14
<b>Total credits</b> .....	<b>120</b>

\* Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Improvisation department chair

### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

## UNDERGRADUATE DIPLOMA

This program provides intensive studio instruction during three years of study in instrumental performance, vocal performance, or composition. Students register for repertoire coaching, ensemble, chamber music, and course work related to their major. Audition standards are higher than those for the Bachelor of Music program.

### CREDITS

Studio/Coaching .....	28-36
Course Work .....	24-36
Ensemble* .....	0-6
Chamber Music .....	0-6
CHM 120	
<b>Total credits</b> .....	<b>72</b>

\* Orchestral instrument majors: six semesters for credit. String majors who are part time and registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)

### Additional Requirements

- 1) Promotional at the end of the first and second years (195, 295)
- 2) Pre-recital and recital in the third year (399); not required for Composition majors



## MUSIC-IN-EDUCATION CONCENTRATION

NEC offers a Music-in-Education Concentration, for all undergraduate and graduate students. It prepares students for entry into the field of education while they pursue their degree requirements in any major, by offering introductory courses as well as teaching guided internships. Course work completed in the MIE Concentration may lead to advanced Teacher Certification awarded by the Massachusetts Department of Education (see *Certification*).

A Music-in-Education Concentration requires one core course, one elective, and one two-semester Guided Internship Sequence. Students may take any Music-in-Education course for zero credit (limit, one each semester), with the exception of graduate core and elective offerings. Graduate students wishing to pursue the Concentration may register for undergraduate courses for zero credit.

With one exception, Guided Internships are two semesters: the first provides theoretical orientation in a specific area of education; the second offers practical work in a closely supervised pedagogical experience.

Guided Internships are offered in six areas: Pedagogy of the Private Lesson; Classroom Music; Music in Interdisciplinary Settings; Coaching, Conducting and Rehearsing Performance Ensembles (including composing and arranging for school ensembles); Artist-in-Residence; and Arts Education Organizations. Internships provide valuable learning experiences at the Conservatory.

The MIE Concentration also accepts pedagogy courses offered in other departments; some of them are already required of majors in those departments: Teaching History (MHST 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 426T/562T), Teaching of Compositional Practice (THYG 551/552), and Vocal Pedagogy (VC 565/566).

## COMMONWEALTH OF MASSACHUSETTS TEACHER CERTIFICATION PROGRAM

The Commonwealth of Massachusetts offers three levels of Teacher Certification:

**Level 1: Provisional Certification:** five-year, non-renewable, non-transferable; requires a bachelor's degree and passing grades on the Massachusetts Educator Certification Tests.

**Level 2: Provisional Certification with Advanced Standing:** five-year, non-renewable, transferable (to 40 states) Teaching Certificate requires a bachelor's degree, completion of a Massachusetts-approved Teacher Certification program, and passing grades on the Massachusetts Educator Certification Tests.

**Level 3: Standard Certification:** permanent, transferable Teaching Certification; requires a master's degree, completion of a Massachusetts-approved Teacher Certification program (Standard level), and passing grades on the Massachusetts Educator Certification Tests.



Students wishing to obtain Massachusetts Teacher Certification must complete the following requirements:

**Level 1:** All NEC students in the B.M. or M.M. programs are eligible for Level 1 Certification. They are advised to register for MIE 491 (Teacher Certification Modules) to prepare for the Massachusetts Educator Certification Tests.

**Level 2:** Students who wish to qualify for higher levels must enroll in the NEC Teacher Certification Program. Courses are also available through the Continuing Education Division (CED), enabling students to pursue Provisional with Advanced Standing Certification after graduation at reduced cost. Courses taken for CED credit apply to State Teacher Certification, but not to any Conservatory degree.

NEC's Provisional Certification with Advanced Standing requires demonstrated academic work in the following areas:

1. Core Music-in-Education: achieved through completion of MIE 221, 222, and 532 (for descriptions, see *Course Offerings*); and
2. General classroom music: achieved through completion of MIE 243, or 247; and
3. Conducting: achieved through completion of MIE 261 or 263, or 267; and
4. Musical subjects: completion of MIE 245, 265, or 271; and
5. Current trends: MIE 341 or 351; and
6. Teaching experience: MIE 481 and/or 482.

Teaching Apprenticeship (Practicum) courses require an additional fee, covering the cost of on-site supervision (see *Fees*).

**Level 3:** Standard Certification requires students to pass the Massachusetts Educator Certification Tests, receive Provisional with Advanced Standing Certification, and demonstrate academic work in:

1. Methodology: achieved through completion of MIE 525, 541, and 542 (for descriptions, see *Course Offerings*); and
2. Pedagogy: achieved through completion of MIE 551 or 552; and
3. Teaching experience: completion of MIE 681 and/or 682.

# GRADUATE PROGRAMS OF STUDY

## MASTER OF MUSIC

The Master of Music curriculum focuses on studio and ensemble work, supplemented by academic course requirements in musicology and theoretical studies, as well as electives. Additional study is provided through frequent masterclasses, guest artists, and repertoire classes.

Degree programs may be pursued in the following majors:

Bassoon  
Choral Conducting  
Clarinet  
Collaborative Piano  
Composition  
Contemporary Improvisation  
Double Bass  
Euphonium  
Flute  
Guitar  
Harp  
Historical Performance  
Horn  
Jazz Studies  
    Concentration in Performance  
    Concentration in Composition  
Music Education  
Musicology  
Oboe  
Opera  
Orchestral Conducting  
Organ  
Percussion  
Piano  
Saxophone  
Theoretical Studies  
Trombone  
Trumpet  
Tuba  
Viola  
Violin  
Violoncello  
Vocal Pedagogy  
Vocal Performance  
Wind Ensemble Conducting

## BRASS

## CREDITS

Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio .....	16
PRCBB 500	
Brass .....	2
PRCBB 540T (recommended for first year)	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	14
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Horn majors: participation in Horn Class for two semesters (PRCBB 520T);  
trombone majors: participation in Trombone Choir for two semesters (PRCBB 540).  
Students may earn one elective credit by participation in one semester of Horn or  
Trombone Choir registered as Chamber Music (CHM 520)
- 3) Promotional at the end of the first year (PRCBB 595)
- 4) Pre-recital and recital in second year

## CHORAL CONDUCTING

## CREDITS

Studio .....	16
CHOR 500	
Conducting .....	12
CHOR 503-504, 567-568, 667-668	
Theoretical Studies .....	2
Musicology .....	2
Electives .....	4
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Participation in NEC Chorus and/or Chamber Singers (CHOR 510 and/or 520)  
for four semesters
- 2) Advanced skills in sight-singing, harmonic dictation, solfège
- 3) Two years, or the equivalent, of German; one year of either French or Italian
- 4) Working knowledge of Latin
- 5) Recital in second year (CHOR 699)

## COLLABORATIVE PIANO

## CREDITS

Studio .....	16
ACMP 500	
Voice .....	4
VC 563-564	
Collaborative Piano .....	12
ACMP 507-508, 607-608	
8 credits from: 573-574, 575-576, 577-578, by advisement	
Musicology .....	2
Theoretical Studies .....	2
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Promotional at the end of the first year (accompanying two vocal and two  
instrumental promotionals) (ACMP 595)
- 2) Recital in the final semester (divided between vocal and instrumental sonata reper-  
toire) (ACMP 699)





COMPOSITION	CREDITS
Studio .....	16
CMP 500	
Composition .....	4
CMP 555-556 (first year)	
Theoretical Studies .....	8
Electives .....	8
<b>Total credits</b> .....	<b>36</b>

#### Additional Requirements

- 1) First-year review: presentation of work completed during the first year (CMP 593)
- 2) If the first-year review is not passed, an additional review is required during the second year (CMP 693)

CONTEMPORARY IMPROVISATION	CREDITS
Studio .....	16
CI 500	
Contemporary Improvisation .....	8
CI 571-572, 671-672	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	8
<b>Total credits</b> .....	<b>36</b>

#### Additional Requirements

- 1) Graduate Third Stream Ear Training (CI 057-058) required for students who fail the departmental aural exam given during orientation; passing the exam or this course is prerequisite to the second year of study
- 2) Promotional at the end of the first year (CI 595)
- 3) Recital in second year (CI 699)

GUITAR	CREDITS
Studio .....	16
STR 500	
Guitar .....	2
STR 583T-584T	
Musicology .....	2
Theoretical Studies .....	2
Chamber Music .....	2
CHM 520* or STR 540T	
Electives .....	12
<b>Total credits</b> .....	<b>36</b>

\* Requires Guitar department permission

#### Additional Requirements

- 1) Promotional at the end of the first year (STR 595)
- 2) Recital in second year (STR 699)

HARP	CREDITS
Studio .....	16
WW 500	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
<b>Total credits</b> .....	<b>36</b>

#### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)

## HISTORICAL PERFORMANCE CREDITS

Studio .....	16
HP 500 .....	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Participation in ensemble for four semesters (HP 510)
- 2) Majors with vocal concentration: proficiency in French, German, and Italian diction; Diction (VC 563-564) recommended
- 3) Promotional at the end of the first year (HP 595)
- 4) Recital in second year (HP 699)

## JAZZ STUDIES CREDITS

Studio .....	16
JS 500 or assigned by department .....	
Jazz Studies .....	4
four credits from: JS 555T, 577, 578, 579T, 580T .....	
Musicology .....	2
Electives .....	14
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Performance majors: participation in ensemble for four semesters (JS 510)
- 2) Promotional at the end of the first year (JS 595)
- 3) Jazz theory and ear training comprehensive exam
- 4) Performance majors: recital in second year (JS 699); composition majors: Portfolio (JS 697)

## MUSIC EDUCATION\* CREDITS

Music-in-Education Core Courses .....	6
MIE 511 (2 credits) .....	
MIE 521 (2 credits) .....	
MIE 522 (2 credits) .....	
Music-in-Education Research Courses .....	4
MIE 541 (2 credits) .....	
MIE 542 (2 credits) .....	
Music-in-Education Electives .....	12
12 credits from: MIE 525, 526, 528, 532, 543, 555, 563, 681, 682 .....	
Studio/Concentration** .....	8
Musicology .....	2
Theoretical Studies .....	2
Musicology/Theoretical Studies .....	2
<b>Total credits</b> .....	<b>36</b>

\*Before registering with their academic advisor, majors meet with their faculty advisor

\*\*Studio/Concentration: enrollment requires the approval of both the chair of Music Education and the chair of the performance department

### Additional Requirements

- 1) Course work in Musicology and Theoretical Studies is contingent upon entrance exam results
- 2) Participation in ensemble by advisement of the Music Education department chair

## MUSICOLOGY\* CREDITS

Musicology .....	22
MHST 535-536 (first year) .....	
MHST 537 (first semester) .....	
MHST 580 (four semesters) .....	
MHST any 500-600 courses; 16 credits .....	
MHST 524, 527 require department chair's permission .....	
Theoretical Studies .....	4
Studio .....	4
Electives .....	6
<b>Total credits</b> .....	<b>36</b>

\*As part of the admission requirements, students must take the Graduate Music History Comprehensive Exam. Students showing a deficiency in any area will be required to retake parts of the exam

### Additional Requirements

- 1) Reading skills examination in at least one language (French, German, or Italian)
- 2) Evaluation of progress at the end of the first year
- 3) Portfolio of course papers (MHST 697)
- 4) Honors thesis (MHST 681-682) may substitute for two Musicology courses and the portfolio
- 5) Written/oral exam at end of the second year (MHST 693)



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## OPERA\* CREDITS

This major can be earned only as a second master's degree, and is normally completed in one year. Only M.M. Vocal Performance and M.M. Vocal Pedagogy majors at NEC who have completed two years of study and have been participating in the NEC Opera Studio/Theater program are eligible to apply for this second master's.

Vocal Performance/Pedagogy .....	36
(see <i>Programs of Study</i> )	
Studio .....	8
VC 500	
Opera** .....	4
OPRA 510, 561-562, 565-566, 667-668, 571-572, 573-574, 673-674	
Electives .....	4
<b>Total credits</b> .....	<b>52</b>

\*Students interested in pursuing a major in Opera are required, after consultation with the graduate academic advisor, to submit their proposed curriculum for approval to both the department chair and the Provost

\*\*These courses will vary depending upon when and at what level students are accepted into the NEC Opera program, i.e. Opera Studio or Opera Theater

## ORCHESTRAL CONDUCTING CREDITS

Studio .....	16
ORCH 500	
Conducting .....	4
ORCH 503-504*	
Theoretical Studies .....	2
Musicology .....	2
Electives .....	12
<b>Total credits</b> .....	<b>36</b>

\*Waived if outstanding proficiency is demonstrated

### Additional Requirements

- 1) Attendance at NEC Orchestra rehearsals as specified by the department chair
- 2) Recital in second year (ORCH 699)

## ORGAN CREDITS

Studio .....	16
ORG 500	
Organ .....	12
Musicology .....	2
Theoretical Studies .....	2
Electives .....	4
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Promotional at the end of the first year (ORG 595)
- 2) Recital in second year (ORG 699) accompanied by program notes written by the student



ERIC RAMMUSSEN

## PERCUSSION CREDITS

Studio .....	16
PRCBR 500	
Percussion .....	9
PRCBR 525T-526T	
PRCBR 535T-536T, 537T-538T	
PRCBR 530T (1 academic year)	
PRCBR 560T (2 semesters; recommended for first year)	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	7
<b>Total credits</b> .....	<b>36</b>

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (PRCBR 595)
- 3) Pre-recital and recital in second year (PRCBR 699)

PIANO	CREDITS
Studio . . . . .	16
PNO 500	
Piano Performance Seminar . . . . .	2
PNO 547T-548T	
Collaborative Piano* . . . . .	0
ACMP 511T	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Electives . . . . .	14
includes 2 credits each from allied and collaborative piano skills**	
Total credits . . . . .	36

\*Students (including those in Intensive English) should register for ACMP 511T in the first semester; the grade 1P will be recorded on the transcript until the 15-hour requirement is fulfilled

\*\*Allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; collaborative piano skills: chamber music (any chamber music department course) and accompanying

#### Additional Requirements

- 1) Study and performance of works from the complete repertoire
- 2) Promotional at the end of the first year (PNO 595)
- 3) Pre-recital and recital in second year (PNO 699)

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio . . . . .	16
STR 500	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Chamber Music* . . . . .	3
double bass: CHM 520 or STR 130T	
violin, viola, and violoncello: CHM 520	
Electives . . . . .	13
Total credits . . . . .	36

\*Recommended for the first three semesters

#### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510); part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)
- 2) Promotional at the end of the first year (STR 595)
- 3) Pre-recital and recital in second year (STR 699)

THEORETICAL STUDIES	CREDITS
Programs of study are designed in consultation with the Theoretical Studies department chair and may include requirements in addition to those stated below.	
Studio* . . . . .	16
THYG 500	
Theoretical Studies . . . . .	16
THYG 553-554	
four credits from THYG 555, 556, 557	
electives (8 credits)	
Electives . . . . .	4
Total credits . . . . .	36

\*Studio is required until the thesis is completed (see Beyond-Degree Studio)

#### Additional Requirements

Analytical Thesis (THYG 694), Compositional Thesis (THYG 695) or second Analytical Thesis (THYG 694), and Portfolio (699) at the end of the second year if requested by department

VOCAL PEDAGOGY	CREDITS
Studio . . . . .	16
VC 500	
Voice . . . . .	12
VC 563-564 and 565-566 (first year)	
4 credits from: VC 573-574, 575-576, 577-578	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Electives . . . . .	4
Total credits . . . . .	36

#### Additional Requirements

- 1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)
- 2) Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)
- 4) Lecture/Demonstration (VC 692) or Thesis (VC 693) in second year

VOCAL PERFORMANCE	CREDITS
Studio . . . . .	16
VC 500	
Musicology . . . . .	2
Theoretical Studies . . . . .	2
Electives* . . . . .	16
Total credits . . . . .	36

\*Four credits of vocal coaching may be used toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate

#### Additional Requirements

- 1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)
- 2) One year of diction that covers French, German, and Italian strongly recommended
- 3) Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)
- 4) Promotional at the end of the first year (VC 595)
- 5) Pre-recital and recital in second year (VC 699); recital program notes and/or translations by the student

WIND ENSEMBLE CONDUCTING	CREDITS
Studio . . . . .	16
WNEN 500	
Conducting . . . . .	16
WNEN 501T-502T, 503-504, 567-568, 667-668	
Theoretical Studies . . . . .	2
Musicology . . . . .	2
Total credits . . . . .	36

#### Additional Requirements

- 1) Undergraduate courses in solfège (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation
- 2) Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair
- 3) Comprehensive Exam (WNEN 693)
- 4) Recital in second year (WNEN 699)



## WOODWINDS

## CREDITS

Flute, Oboe, Clarinet, Bassoon, Saxophone\*

Studio .....	16
WW 500 .....	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
<b>Total credits</b> .....	<b>36</b>

\*Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)

## COMMONWEALTH OF MASSACHUSETTS TEACHER CERTIFICATION PROGRAM

See *Undergraduate Programs of Study*, page 12.

## GRADUATE DIPLOMA

This program consists of two years of full-time study in composition, instrumental performance, or vocal performance. Programs may include repertoire coaching, ensemble, chamber music, and course work as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair.

Students who have graduated from NEC's master's degree program may petition to apply one year's work (12 credits maximum with grades of B or better) from the master's to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. In such cases, the second program may be completed in one year. If the petition is approved, the promotional is waived; for vocal performance majors the one-year ensemble requirement for the second program is also waived.



PAUL FOLEY

## CREDITS

Studio .....	16
Electives* and chamber music .....	8
<b>Total credits</b> .....	<b>24</b>

\*Admission to *Theoretical Studies* courses requires passing the Master's Music Theory Competency Examination (see Master's Examinations in History and Theory). Vocal Performance majors may apply four credits of *vocal coaching* toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate. Students in the Opera program pay a surcharge (see Fees).

### Additional Requirements

- 1) Participation in ensemble is required for most majors (see *Graduate Ensemble Participation*)
- 2) Public promotional/half recital at the end of the first year (596) for contemporary improvisation, jazz, vocal, guitar, string, organ, and piano performance majors
- 3) Full recital at the end of the first year (598) for woodwind, harp, brass, and percussion performance majors.
- 4) First-year review for composition majors: presentation of work completed during the first year (CMP 593)
- 5) For all performance majors: full recital in second year (698)
- 6) For composition majors: Portfolio of compositions and public performance of at least one major work in second year (CMP 693)

## ARTIST DIPLOMA

The Artist Diploma is a unique Conservatory program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students



focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led.

In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition remission, as well as the opportunity to perform in Jordan Hall each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years' residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

## DOCTOR OF MUSICAL ARTS

The Doctor of Musical Arts degree (D.M.A.), offered in composition, performance, music education, and theoretical studies, is a rigorous and selective program intended for musicians who combine the highest attainments in their major area with proven accomplishment in musicology and theoretical studies. A master's degree in music is a prerequisite for the D.M.A. program. Normally, the equivalent of five full-time semesters (8-10 credits per semester, not including recital and research credits) is needed to complete the D.M.A. degree; students must be full-time in their first year. Most students spend three or more years in the program. Additional information is available from the Chair of the Doctoral Committee or the Associate Dean for Advanced Studies.

Students' programs of study are designed in consultation with the Doctoral Committee or Dean. A minimum of 60 credits beyond master's study is required. Generally, students earn 30

credits in their major area: studio (16 credits), allied performance studies such as chamber music, vocal coaching, or conducting (2 credits), recitals and research projects (12 credits). Performers present three full-length recitals accompanied by extensive program notes (one of the recitals may be a lecture/recital), and complete a major writing project based on academic research; composers present one recital of chamber music and a dissertation (large-scale original work with an analytical paper). An additional 30 credits are earned in academic subjects: doctoral seminars (12 credits) and electives from the graduate curriculum, including independent projects for extended credit (18 credits).

## COMPOSITION, CONDUCTING, SOLO PERFORMANCE

### CREDITS

Studio .....	16
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives .....	18
Recitals .....	9
Research Projects .....	3
<b>Total credits</b> .....	<b>60</b>

### Additional Requirements

- 1) Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty
- 2) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee
- 3) Conducting majors: attendance at large ensemble rehearsals (four semesters)
- 4) Qualifying examination, normally at the end of the second year of study; includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work

## THEORETICAL STUDIES

### CREDITS

Degree Concentration .....	16
studio (16 credits)	
Doctoral Seminars .....	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives* .....	18
Lectures/Recitals .....	8
Dissertation .....	6
<b>Total credits</b> .....	<b>60</b>

\* Musicology and Theoretical Studies courses are recommended

### Additional Requirements

- 1) Proficiency in some area of performance or in composition is to be demonstrated, either in one of the required lecture/recitals, or in a specially approved setting
- 2) A written, publishable version of each lecture or lecture/recital is to be submitted for approval at the time of such events
- 3) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee
- 4) Qualifying examination, normally at the end of the second year of study, includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work
- 5) In addition, at the oral exam the student will be expected to demonstrate experience and knowledge in at least one of the following domains: theory pedagogy; music technology (analytical, compositional, or pedagogical); global music; performance practice; acoustics; mathematics and statistics; history of ideas; aesthetics; or cognitive science



# COURSE OFFERINGS AND FACULTY BY DEPARTMENT

*Most courses listed on the following pages are offered each academic year. For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar's Office. Courses numbered 100 through 499 are undergraduate level; courses numbered 500 through 999 are graduate level. Course numbers followed by a T are taught to mixed classes of undergraduates and graduates. Undergraduate students may register for graduate-level courses with the instructor's permission.*

## BRASS AND PERCUSSION

F. Epstein, Chair; Barron, Bolter, Buda, Chapman, Davis, Hudgins, Katzen, Mackey, Menkis, Rife, Schlueter, Schmitz, Sebring, Sommerville, Wadenpfuhl, Yeo

Our Brass Department features the entire Boston Symphony Orchestra horn and tuba sections, two members of the trumpet, and two members of the trombone section. Our BSO faculty offer students a choice of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Choir, and a team-taught Brass Repertoire Class. The many Conservatory ensembles offer multi-layered educational opportunities. The BSO and many of the world's other leading orchestras and musicians perform nearby, offering enriched education to developing musicians.

The Percussion Department focuses on producing professional orchestral players. Our faculty consists of seasoned professionals, including members of the Boston Symphony Orchestra. Our department offers the best of facilities, including practice rooms equipped with the most up-to-date instruments. Our curriculum emphasizes private instruction and practice, and offers students a variety of experiences, including drum set, hand drumming, electronic percussion, innovative percussion repertoire classes, and an active percussion ensemble.

*Studio (PRCBR 100, 500)*

### Classroom Instruction

#### PRCBR 120T — Horn Class

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Sebring, Sommerville

#### PRCBR 130T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see Ensembles). (1 credit) F. Epstein

#### PRCBR 140 — Trombone Choir

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Bolter

#### PRCBR 325T — Drum Set Class

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Buda  
(Not offered 99-00)

#### PRCBR 326T — Drum Set Class

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit)  
(Not offered 99-00)

#### PRCBR 340T — Brass Orchestral Repertoire Class

Weekly seminars provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. Open by audition. (1 credit) Faculty/Katzen

#### PRCBR 360T — Percussion Orchestral Repertoire Class

Instruction in orchestral literature, including standard audition repertoire. Performances of such significant chamber works as *L'Histoire du soldat*, *Faade*, *La Cration du monde*, and *Kammermusik No. 1*. Each year concludes with a mock audition. Year-long course, students must register in the fall. (1 credit) Hudgins

#### PRCBR 435T — Hand Drumming

Introduction to disciplines and techniques of Latin American hand drumming and the basic functions of Latin percussion. (1 credit) Davis

#### PRCBR 436T — Hand Drumming

Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. (1 credit)

#### PRCBR 437T — Electronic Percussion

Comprehensive, hands-on study of electronic percussion, technologies relevant to the professional percussionist, including MIDI, audio techniques, programming, and sequencing. Introduces basic music computer notation. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course; credit is earned after the second semester. (0 credit) Faculty

#### PRCBR 438T — Electronic Percussion

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (1 credit)

#### PRCBR 520 — Horn Class

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Sebring, Sommerville

#### PRCBR 525T — Drum Set Class

Graduate offering of PRCBR 325T. (1 credit) Buda

#### PRCBR 526T — Drum Set Class

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit) Buda

#### PRCBR 530T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see Ensembles). (1 credit) F. Epstein

#### PRCBR 535T — Hand Drumming

Graduate offering of PRCBR 435T. (1 credit) Davis

#### PRCBR 536T — Hand Drumming

Continuation of PRCBR 535T. Prerequisite: PRCBR 535T. (1 credit) Davis

#### PRCBR 537T — Electronic Percussion

Graduate offering of PRCBR 437T. Year-long course. (0 credit) Faculty

#### PRCBR 538T — Electronic Percussion

Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. Year-long course. (1 credit)

#### PRCBR 540 — Trombone Choir

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Bolter

#### PRCBR 540T — Brass Orchestral Repertoire Class

Graduate offering of PRCBR 340T. Open by audition. (1 credit) Faculty/Katzen

#### PRCBR 560T — Percussion Orchestral Repertoire Class

Graduate offering of PRCBR 360T. (1 credit) Hudgins

## CHAMBER MUSIC

Vallecillo, Chair; Allifranchini, Buswell, Chodos, Chuat, S. Drury, Dunham, Gibbons, Heiss, Hodgkinson, Hoenich, Huang, Kim, Kitchen, Krimsier, Leisner, Lesser, Ou, Palma, Radnofsky, Rosenblith, Sommerville, L. Stoltzman, R. Sullivan, Vallecillo, Wells, Wrzesien, B. Zander, P. Zander

At NEC, Chamber Music provides students with opportunities to learn repertoire, practice under the direction of experienced coaches, and perform as part of small musical ensembles. Chamber Music offers a program of regularly scheduled masterclasses to demonstrate the challenges of music making; attendance is required.

### *Classroom Instruction*

#### **CHM 120 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

#### **CHM 271T — Piano Ensemble**

Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

#### **CHM 435T — Sonata and Lieder Repertoire**

Study, preparation, and performance of sonata and lieder repertoire. Open by audition to string (except double bass), piano, wind, and voice majors. (2 credits) Vallecillo

#### **CHM 436T — Sonata and Lieder Repertoire**

Continuation of CHM 435T. Prerequisite: CHM 435T. (2 credits)

#### **CHM 507 — Coaching in Sonata Repertoire**

Semester-long partnership with a collaborative piano major in the study of sonatas. Open by audition to instrumental majors. (1 credit) Vallecillo

#### **CHM 508 — Coaching in Sonata Repertoire**

Continuation of CHM 507. Prerequisite: CHM 507. (1 credit)

#### **CHM 520 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

#### **CHM 535T — Sonata and Lieder Repertoire**

Graduate offering of CHM 435T. (2 credits) Vallecillo

#### **CHM 536T — Sonata and Lieder Repertoire**

Continuation of CHM 535T. Prerequisite: CHM 535T. (2 credits)

#### **CHM 553 — Interpretation Class**

Issues of interpretation: phrase structure, rhythm, articulation, tempo, and character; chamber music, conducting, teaching, and performance techniques; poetry recitation. (2 credits) B. Zander

#### **CHM 554 — Interpretation Class**

Continuation of CHM 553. Prerequisite: CHM 553. (2 credits)

#### **CHM 571T — Piano Ensemble**

Graduate offering of CHM 271T. (1 credit) Faculty

#### **CHM 607 — Coaching in Sonata Repertoire**

Continuation of CHM 508. Prerequisite: CHM 508. (1 credit) Vallecillo

#### **CHM 608 — Coaching in Sonata Repertoire**

Continuation of CHM 607. Prerequisite: CHM 607. (1 credit)

## CHORAL CONDUCTING

Brooks, Chair; Hafner

### *Studio (CHOR 500)*

### *Classroom Instruction*

#### **CHOR 437T — Choral Conducting**

Beat technique; repertoire for church choir, high school and college chorus; training of young voices in choral ensembles. (2 credits) Brooks



JEFF THIEBAUTH

#### **CHOR 438T — Choral Conducting**

Continuation of CHOR 437T. Prerequisite: CHOR 437T. (2 credits)

#### **CHOR 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material includes Morris and Ferguson's *Preparatory Exercises in Score Reading*, as well as vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Hafner

#### **CHOR 504 — Score Reading**

Continuation of CHOR 503. Prerequisite: CHOR 503. (2 credits)

#### **CHOR 505T — Advanced Solfège**

Extends sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser and Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp (Not offered 99-00)

#### **CHOR 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, surveys of texts and pedagogies, and written proposals for solfège and ear-training curricula. Continuation of CHOR 505T. Prerequisite: CHOR 505T. (2 credits) (Not offered 99-00)

#### **CHOR 537T — Choral Conducting**

Graduate offering of CHOR 437T. (2 credits) Brooks

#### **CHOR 538T — Choral Conducting**

Continuation of CHOR 537T. Prerequisite: CHOR 537T. (2 credits)

#### **CHOR 567 — Advanced Choral Conducting**

Beat technique, repertoire for diverse choral ensembles, history of choral music, score analysis of 16th- through 20th-century repertoire, voice production, diction, rehearsal technique, and programming. Instructor's permission required. (2 credits) Brooks

#### **CHOR 568 — Advanced Choral Conducting**

Continuation of CHOR 567. Prerequisite: CHOR 567. (2 credits)

#### **CHOR 667 — Advanced Choral Conducting**

Continuation of CHOR 568. Prerequisite: CHOR 568. (2 credits)

#### **CHOR 668 — Advanced Choral Conducting**

Continuation of CHOR 667. Prerequisite: CHOR 667. (2 credits)



## COLLABORATIVE PIANO

Vallecillo, Chair; Decima, Iwama, Monroe, Ward

### *Studio (ACMP 500)*

#### *Classroom Instruction*

##### **ACMP 303T — Introduction to Accompanying Skills**

Pianists learn instrumental and vocal repertoire, as well as the essential skills of collaboration: ensemble performance, balance, and orchestral sound. (2 credits) Vallecillo

##### **ACMP 304T — Introduction to Accompanying Skills**

Continuation of ACMP 303T. Prerequisite: ACMP 303T. (2 credits)

##### **ACMP 411T — Studio Accompaniment**

Fifteen hours of accompanying for studio. Co-requisite: ACMP 303T or ACMP 417T. (0 credit) Vallecillo

##### **ACMP 417T — Advanced Accompanying Skills**

Continuation of ACMP 304T. Placement by audition. (2 credits) Vallecillo

##### **ACMP 503T — Introduction to Accompanying Skills**

Graduate offering of ACMP 303T. Collaborative Piano majors should register for ACMP 517T. (2 credits) Vallecillo

##### **ACMP 504T — Introduction to Accompanying Skills**

Continuation of ACMP 503T. Prerequisite: ACMP 503T. (2 credits)

##### **ACMP 507 — Coaching in Sonata Repertoire**

Instrumental partnerships. Collaborative Piano majors only. (1 credit) Vallecillo/Iwama

##### **ACMP 508 — Coaching in Sonata Repertoire**

Continuation of ACMP 507. Prerequisite: ACMP 507. (1 credit)

##### **ACMP 511T — Studio Accompaniment**

Graduate offering of ACMP 411T. (0 credit) Vallecillo

##### **ACMP 517T — Advanced Accompanying Skills**

Continuation of ACMP 504T. Placement by audition. (2 credits) Vallecillo

##### **ACMP 573 — Vocal Accompaniment, English and American**

Training in the art of accompanying English and American songs from the lutenists to the present. (2 credits) Vallecillo/St. Laurent

##### **ACMP 574 — Vocal Accompaniment, English and American**

Continuation of ACMP 573. Prerequisite: ACMP 573. (2 credits)

##### **ACMP 575 — Vocal Accompaniment, French**

Training in the art of accompanying French vocal music. Style, ensemble, diction, basic communication. (2 credits) Iwama

##### **ACMP 576 — Vocal Accompaniment, French**

Continuation of ACMP 575. Prerequisite: ACMP 575. (2 credits)

##### **ACMP 577 — Vocal Accompaniment, German**

Training in the art of accompanying *Lieder*. Instructor's permission required. (2 credits) Decima

##### **ACMP 578 — Vocal Accompaniment, German**

Continuation of ACMP 577. Prerequisite: ACMP 577. (2 credits)

##### **ACMP 607 — Coaching in Sonata Repertoire**

Continuation of ACMP 508. Prerequisite: ACMP 508. (1 credit)

##### **ACMP 608 — Coaching in Sonata Repertoire**

Continuation of ACMP 607. Prerequisite: ACMP 607. (1 credit)

##### **ACMP 901 — Doctoral Seminar in Coaching**

Designed to establish the skills of vocal coaching: phrasing, diction, rhythmic security, and textual analysis. (1 credit) Iwama

##### **ACMP 902 — Doctoral Seminar in Coaching**

Continuation of ACMP 901. (1 credit)

## COMPOSITION

Hyla, Peyton, Co-chairs; Berger, Ceely, Cogan, DiDomenica, Fletcher, Gandolfi, Heiss, Lister, Maneri, Morgan, Peyton

### *Studio (CMP 100, 500)*

#### *Classroom Instruction*

##### **CMP 131 — Compositional Notation**

Development of notational exactness, precision, and professional quality. Computer use is encouraged after the development of hand-eye coordination in notational concepts. Study of editions and manuscripts. (2 credits) Lister

##### **CMP 411T — 16th-Century Counterpoint**

Analysis of Lassus's canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 102, 106. (3 credits) Davidson (Not offered 99-00)

##### **CMP 412T — 16th-Century Counterpoint**

Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (3 credits) (Not offered 99-00)

##### **CMP 418T — Composition for Non-Majors**

Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today's principal compositional techniques. (2 credits) Gandolfi

##### **CMP 443T — Instrumentation and Orchestration**

Demonstration of instrument categories and writing for individual instruments. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. (2 credits) Hyla

##### **CMP 444T — Instrumentation and Orchestration**

Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits) Hyla

##### **CMP 453T — Introduction to Sound Synthesis**

Compositional procedures associated with electronic sound synthesis, including notation, live electronic music, tape with performers, analog sound generation, stereo and quadraphonic performance. Instructor's permission required for non-majors. (2 credits) Morgan

##### **CMP 454T — Introduction to Sound Synthesis**

Introduces digital sound modules. Final project: taped composition for performance. Continuation of CMP 453T. Prerequisite: CMP 453T. (2 credits) Morgan

##### **CMP 490 — Senior Review**

See Undergraduate Composition program of study. (0 credit)

##### **CMP 515 — Tonal Composition: 19th Century**

The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. (2 credits) Peyton (Not offered 99-00)

##### **CMP 516 — Tonal Composition: 19th Century**

Continuation of CMP 515. Prerequisite: CMP 515. (2 credits)

##### **CMP 517 — Tonal Composition: Early 20th Century**

The study of "tonality" in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th-century masters. (2 credits) Peyton

##### **CMP 518 — Tonal Composition: Early 20th Century**

Explores the styles of Prokofiev, Hindemith, Ives, Copland, Carter, Ligeti, Gubaidulina. Dictation and ear training. Composition of several short pieces in differing styles. Continuation of CMP 517. Prerequisite: CMP 517. (2 credits)

**CMP 518T — Composition for Non-Majors**  
Graduate offering of CMP 418T. (2 credits) Gandolfi

**CMP 543T — Instrumentation and Orchestration**  
Graduate offering of CMP 443T. Instructor's permission required for non-majors. (2 credits) Hyla

**CMP 544T — Instrumentation and Orchestration**  
Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits)

**CMP 553T — Introduction to Sound Synthesis**  
Graduate offering of CMP 453T. Instructor's permission required for non-majors. (2 credits) Morgan

**CMP 554T — Introduction to Sound Synthesis**  
Continuation of CMP 553T. Prerequisite: CMP 553T. (2 credits)

**CMP 555 — Graduate Composition Seminar**  
Addresses topics important to composers. Instructor's permission required for non-majors. (2 credits) Heiss

**CMP 556 — Graduate Composition Seminar**  
Continuation of CMP 555. Instructor's permission required for non-majors. (2 credits) Gandolfi

**CMP 567 — History and Methods of Film Music Composition**  
Analysis and emulation of music in documentary, industrial, animated, and narrative film. Discussion of SMPTE time code, MIDI, and wild tracks techniques. Compositional assignments fit music to a variety of images. (2 credits) Faculty (Not offered 99-00)

**CMP 568 — History and Methods of Film Music Composition**  
Continuation of CMP 567. Prerequisite CMP 567. (2 credits) (Not offered 99-00)

**CMP 593 — First-Year Graduate Review**  
See Composition program of study. (0 credit)

**CMP 655 — Graduate Composition Seminar**  
Addresses topics important to composers. Prerequisite: CMP 555. (2 credits) Gandolfi

**CMP 656 — Graduate Composition Seminar**  
Continuation of CMP 655. Prerequisite: CMP 556. (2 credits) Heiss

## CONTEMPORARY IMPROVISATION

Blake, Chair; Bertoncini, Bley, Eade, Harada, Harlan, Hazilla, Lockwood, Moses, Netsky, Perez, Rabinovitz, Rabson, Row, Sandvik

Contemporary Improvisation provides students with the opportunity to synthesize such diverse musical traditions as jazz, contemporary classical, and ethnic through improvisation, performance, and composition.

Undergraduate courses are listed under Improvisation.

*Students are expected to bring cassette recorders to all Contemporary Improvisation courses.*

*Studio (CI 500 or as assigned by department)*

### Classroom Instruction

**CI 057 — Graduate Third Stream Ear Training**  
Focuses on aural memorization of melodies, rapid recognition and ability to reproduce intervals within the octave, various chord structures, and triad progressions. Rhythmic dictation, transcription of studied tunes' melodies, harmonies, and rhythm. (0 credit) Sandvik

**CI 058 — Graduate Third Stream Ear Training**  
Continuation of CI 057. Prerequisite: CI 057. (0 credit)

**CI 517T — Development of Long-Term Melodic Memory**  
Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik

**CI 518T — Development of Long-Term Melodic Memory**  
Continuation of CI 517T. Prerequisite: CI 517T. (2 credits) Blake

**CI 543T — Aural Training and Improvisation after Schoenberg**

The stylistic language of early 20th-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern is learned using Third Stream aural-training techniques and improvisation. Memorization of taped excerpts from pieces by these composers and ear-training drills based on atonal theory. Prerequisite: a one-semester course in the improvisation track or instructor's permission. (2 credits) Sandvik (Not offered 99-00)

**CI 551T — Issues and Trends in American Music**  
Lectures and discussions addressing issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to issues and questions that form the course framework. (2 credits) Row

**CI 561T — Eastern European Jewish Music Traditions**

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky (Not offered 99-00)



PAUL FOLEY





JEFF THIERBAUTH

#### CI 564T — Film Noir

Introduces such post-World War II themes as victimization and character. Attention is given to film music; students create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

#### CI 571 — Third Stream Methodology

Projects relevant to contemporary improvisation. (2 credits) Blake

#### CI 572 — Third Stream Methodology

Continuation of CI 571. Prerequisite: CI 571. (2 credits) Netsky

#### CI 577T — Indian Modal Improvisation

Introduces basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of *ragas* through performance with Western instruments and voice. Focus on melodic grammar and mood (*rasa*) of each *raga*. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Faculty (Not offered 99-00)

#### CI 578T — Advanced Indian Modal Improvisation

Focuses on advanced improvisational techniques in additional *ragas* (melodic modes) and *talas* (rhythmic cycles). Special attention is given to the rendering of the characteristic idiosyncracies of Indian melodic ornamentation on Western instruments and voice. Continuation of CI 577T. Prerequisite: CI 577T. (2 credits) Row (Not offered 99-00)

#### CI 582T — Music of Billie Holiday

Historical survey of Billie Holiday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake (Not offered 99-00)

#### CI 583T — Development of Long-Term Harmonic Memory

Study of 20th-century music with emphasis on advanced ear training. Non-majors only. (2 credits) Netsky

#### CI 584T — Development of Long-Term Harmonic Memory

Continuation of CI 583T. Prerequisite: CI 583T. (2 credits) Blake

#### CI 585T — Development of Personal Style

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

#### CI 586T — Development of Personal Style

Directed study of musicians' styles that are relevant to students in the class. Prerequisite: CI 585T. (2 credits) Netsky

#### CI 587T — Seminar in Musicianship

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of musical experiences. Provides insights into concert preparation, career strategies, and development of repertoires. (2 credits) Blake

#### CI 588T — Seminar in Musicianship

Continuation of CI 587T. Prerequisite: CI 587T. (2 credits)

#### CI 671 — Third Stream Methodology

Continuation of CI 572. Prerequisite: CI 572. (2 credits) Blake

#### CI 672 — Third Stream Methodology

Continuation of CI 671. Prerequisite: CI 671. (2 credits) Faculty Netsky

## HISTORICAL PERFORMANCE

Gibbons, Chair; Abreu, Krueger, Porter, Tyson

### Studio (HP 100, 500)

#### Classroom Instruction

#### HP 413T — Elementary Thoroughbass

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Porter (Not offered 99-00)

#### HP 414T — Elementary Thoroughbass

Continuation of HP 413T. Prerequisite: HP 413T. (1 credit) (Not offered 99-00)

#### HP 423T — Harpsichord Literature for Pianists

Survey of harpsichord literature from the 16th to mid-18th centuries. Special attention is given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Visits to the Boston Museum of Fine Arts instrument collection acquaint pianists with the sounds and actions of antique harpsichords. Recordings supplement demonstrations and student performances. (2 credits) Gibbons (Not offered 99-00)

#### HP 447T — Issues in Historical Performance

Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

#### HP 448T — Issues in Historical Performance

Continuation of HP 447T. Prerequisite: HP 447T or instructor's permission. (2 credits)

#### HP 463T — Classical Era Chamber Music Performance

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth- and 20th-century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

#### HP 464T — Classical Era Chamber Music Performance

Continuation of HP 463T. Prerequisite: HP 463T. (2 credits)

**HP 481T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Examines standard keyboard repertoire composed for harpsichord and fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works is explored. (2 credits) Gibbons  
(Not offered 99-00)

**HP 482T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Continuation of HP 481T. Prerequisite: HP 481T. (2 credits)  
(Not offered 99-00)

**HP 513T — Elementary Thoroughbass**

Graduate offering of HP 413T. Open to all keyboard majors. (1 credit)  
Porter (Not offered 99-00)

**HP 514T — Elementary Thoroughbass**

Continuation of HP 513T. Prerequisite: HP 513T. (1 credit)  
(Not offered 99-00)

**HP 523T — Harpsichord Literature for Pianists**

Graduate offering of HP 423T. (2 credits) Gibbons  
(Not offered 99-00)

**HP 547T — Issues in Historical Performance**

Graduate offering of HP 447T. (2 credits) Gibbons

**HP 548T — Issues in Historical Performance**

Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission. (2 credits) Gibbons

**HP 563T — Classical Era Chamber Music Performance**

Graduate offering of HP 463T. (2 credits) Gibbons

**HP 564T — Classical Era Chamber Music Performance**

Continuation of HP 563T. Prerequisite: HP 563T. (2 credits)

**HP 577 — Baroque Music Performance**

Performance of Baroque music on modern orchestral instruments. Limited to string players, two flutists, two oboists, two bassoonists, three keyboard players. Vocalists must obtain instructor's permission. (2 credits) Gibbons

**HP 578 — Baroque Music Performance**

Continuation of HP 577. Although HP 577 is not a prerequisite, students enrolled in HP 577 have priority for HP 578. (2 credits)  
(Not offered 99-00)

**HP 581T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Graduate offering of HP 481T. (2 credits) Gibbons  
(Not offered 99-00)

**HP 582T — Keyboard Instruments and Repertoire:  
Bach to Beethoven**

Continuation of HP 581T. Prerequisite: HP 581T. (2 credits)  
(Not offered 99-00)

**HP 677 — Baroque Music Performance**

Continuation of HP 578. Prerequisite: HP 577. (2 credits)  
(Not offered 99-00)

**HP 678 — Baroque Music Performance**

Continuation of HP 677. Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678. Prerequisite: HP 578. (2 credits) (Not offered 99-00)

## IMPROVISATION

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Lockwood, Longstreth, Maneri, McBee, McNeil, Moses, Netsky, Perez, Rabinovitz, Radnofsky, Roos, Russell, Samuels, Sandvik, Schwendener, Zocher

The undergraduate Improvisation department encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies focuses on African-American traditions; Contemporary Improvisation provides students with the opportunity to synthesize such diverse traditions as jazz, contemporary classical, and ethnic music through improvisation, performance, and composition.

Graduate courses are listed under the Contemporary Improvisation and Jazz Studies departments.

*Students are expected to bring cassette recorders to courses marked with an asterisk (\*).*

*Studio (IMPRV 100 or as assigned by the department)*

### Classroom Instruction

**IMPRV 181T — Development of Long-Term Melodic Memory\***

Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik

**IMPRV 182T — Development of Long-Term Melodic Memory\***

Continuation of IMPRV 181T. Prerequisite: IMPRV 181T. (2 credits)  
Blake

**IMPRV 263 — Introduction to Jazz Theory and Ear Training**

Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear training as determined by placement exam. (1 credit) Netsky

**IMPRV 264 — Introduction to Jazz Theory and Ear Training**

Basic harmonic transcription and improvisation.  
Prerequisite: IMPRV 263. (1 credit)

**IMPRV 283T — Development of Long-Term Harmonic Memory\***

Study of 20th-century music with emphasis on advanced ear training. (2 credits) Netsky

**IMPRV 284T — Development of Long-Term Harmonic Memory\***

Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. (2 credits)  
Blake

**IMPRV 368 — Jazz Repertoire**

Advanced study, memorization, and performance of standard jazz repertoire. Prerequisite: IMPRV 264 or placement exam. (2 credits)  
McNeil

**IMPRV 378 — Jazz Theory**

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: IMPRV 283T, 483T, or placement exam. (2 credits)  
McNeil

**IMPRV 385T — Development of Personal Style\***

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

**IMPRV 386T — Development of Personal Style\***

Directed study of musicians' styles that are relevant to students in the class. Prerequisite: IMPRV 385T. (2 credits) Netsky



**IMPRV 425T — Development of Rhythmic Skills**

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. (1 credit) Cain

**IMPRV 443T — Aural Training and Improvisation after Schoenberg**

Study of the stylistic language of early 20th-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern using Third Stream aural-training techniques and improvisation. Memorization of taped excerpts from pieces by these composers, and ear-training drills based on atonal theory. Prerequisite: a one-semester course in the improvisation track or instructor's permission. (2 credits) Sandvik (Not offered 99-00)

**IMPRV 451T — Issues and Trends in American Music**

Lectures and discussions addressing issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to issues and questions that form the course framework. (2 credits) Row

**IMPRV 455T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. (2 credits) Russell

**IMPRV 456T — Lydian Chromatic Concepts**

Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. (2 credits)

**IMPRV 457T — Advanced Lydian Chromatic Concepts**

Analysis of 20th-century compositional jazz techniques. Development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: IMPRV 456T. (2 credits) Russell

**IMPRV 458T — Advanced Lydian Chromatic Concepts**

Continuation of IMPRV 457T. Prerequisite: IMPRV 457T. (2 credits)

**IMPRV 461T — Yiddish Music Performance Styles**

Introduction to various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky (Not offered 99-00)

**IMPRV 464T — Film Noir**

Introduction to post-World War II themes of commonality such as victimization and character study. Attention is given to film music; students are encouraged to create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

**IMPRV 473T — Arranging I**

Orchestration, instrumentation, and analysis of works from the jazz repertoire. Prerequisite: IMPRV 378. (2 credits) Longstreth

**IMPRV 474T — Arranging I**

Continuation of IMPRV 473T. Prerequisite: IMPRV 473T. (2 credits)

**IMPRV 475T — Arranging II**

Arranging for a 17-piece jazz or commercial band. Melodic analysis and basic voicing techniques for eight brass, five saxophones, and four rhythm. Prerequisite: IMPRV 474T. (2 credits) Longstreth

**IMPRV 476T — Arranging II**

Continuation of IMPRV 475T. Prerequisite: IMPRV 475T. (2 credits)

**IMPRV 477T — Indian Modal Improvisation\***

Introduction to basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of *ragas* through performance with Western instruments and voice. Focus on melodic grammar and mood (*rasa*) of each *raga*. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Rabinovitz (Not offered 99-00)

**IMPRV 478T — Advanced Indian Modal Improvisation**

Focuses on advanced improvisational techniques in additional *ragas* (melodic modes) and *talas* (rhythmic cycles). Special attention is given to the rendering of the characteristic idiosyncracies of Indian melodic ornamentation on Western instruments and voice. Continuation of IMPRV 477T. Prerequisite: IMPRV 477T. (2 credits) Row (Not offered 99-00)

**IMPRV 479T — Jazz Styles: Improvisation**

Selected topics in the history of jazz improvisation are studied through listening, transcription, and analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. Prerequisite: IMPRV 378. (2 credits) Chase (Not offered 99-00)

**IMPRV 480T — Jazz Styles: Composition**

Study of the styles of selected composers through listening, transcription, and analysis of jazz compositions, and composition of pieces in the style of historic composers including Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. Prerequisite: IMPRV 378 (2 credits) Chase

**IMPRV 482T — Music of Billie Holiday**

Historical survey of Billie Holiday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake (Not offered 99-00)

**IMPRV 483T — Jazz Ear Training**

Study of direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. Examination of the use of upper structure triads in improvisation and sight-singing; transcription of solos from records. Prerequisite: IMPRV 264 or by placement exam. (2 credits) Garzone

**IMPRV 487T — Seminar in Musicianship**

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of previous musical experiences. Provides insights into concert preparation, career strategies, and development of students' repertoires. (2 credits) Blake

**IMPRV 488T — Seminar in Musicianship**

Continuation of IMPRV 487T. Prerequisite: IMPRV 487T. (2 credits)



PAUL POLY

## INTERDISCIPLINARY STUDIES

### *Classroom Instruction*

#### **INT 333 — Career Skills**

Combines lectures by music business professionals with hands-on projects. Topics include public relations materials, demo tapes, press photos, freelancing, management, performance anxiety, and practice techniques. Students produce their own press packets: resumes, repertoire lists, bios, and letterhead. (1 credit) Beeching, R. Sullivan

#### **INT 334 — Career Skills**

Topics covered include press relations, concert presentation skills, interviewing, private studio teaching; study abroad grants and tax issues for U.S. students; practical training and legal issues for international students. Students perform community concerts off campus, write cover letters and press releases, conduct alumni interviews, and complete their own career-related research projects. With the instructor's permission, students may substitute Arts Administration Internships (INT 440) for this class. Prerequisite: INT 333. (1 credit)

#### **INT 429T — Introduction to Music and Technology I**

This course introduces the basic tools of current music technology. Emphasis is on first-hand experience across the range of technologies. At the same time, the core ideas of these technologies will be explored, explained, and discussed. The course is project-driven, with smaller weekly projects and larger semester-long projects. Focuses on computers, synthesizers, and notation software, and on the integration of these components, using *Finale*. (2 credits) Burdick

#### **INT 430T — Introduction to Music and Technology II**

Continuation of INT 429T. Prerequisite: INT 429T. Focuses on recording, sampling, sequencing software, and on the integration of all three of these components, using *Vision*. (2 credits) Burdick

#### **INT 440T — Arts Administration Internships**

Practical work experience in Boston-area arts organizations: recording studios, symphony orchestras, opera companies, artist management firms, arts councils, and public radio stations. With the instructor's permission, students may substitute this course for the second semester of Career Skills (INT 334). (1 credit) Beeching

#### **INT 450 — Independent Study**

See Independent Study, under Academic Regulations and Information, for description. (1-3 credits)

#### **INT 460 — Cross-Registration: Northeastern University**

See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

#### **INT 470 — Cross-Registration: Simmons College**

See Cross-Registration, under Academic Regulations and Information, for description. (3-4 credits)

#### **INT 480 — Cross-Registration: Tufts University**

See Cross-Registration, under Academic Regulations and Information, for description. (2-4 credits)

#### **INT 513/514T — Intensive English I**

#### **INT 515/516T — Intensive English II**

Practice in vocabulary, grammar, reading, and listening comprehension; preparation for the TOEFL. (4 non-degree credits each semester) Kambouris

#### **INT 529T — Introduction to Music in Technology I**

For description, see INT 429T. (2 credits) Burdick

#### **INT 530T — Introduction to Music in Technology II**

Continuation of INT 529T. Prerequisite: INT 529T. For description, see INT 430T.

#### **INT 537T — English as a Second Language I**

Speaking and writing practice, reading and listening comprehension, vocabulary development; selected grammar and usage exercises. Placement by exam. (0 credit) Chandler, Kambouris

#### **INT 538T — English as a Second Language I**

Reading and listening comprehension; American history, culture and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: INT 537T or placement by exam. (0 credit)

#### **INT 540T — Arts Administration Internships**

Graduate offering of INT 440T. (1 credit) Beeching

#### **INT 550 — Independent Study**

See Independent Study, under Academic Regulations and Information, for description. (1-2 credits)

#### **INT 560 — Cross-Registration: Northeastern University**

See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

#### **INT 580 — Cross-Registration: Tufts University**

Limited to graduate-level music courses. See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

#### **INT 637T — English as a Second Language II**

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) Chandler

#### **INT 638T — English as a Second Language II**

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of INT 637T. (0 credit)

#### **INT 647T — Critical Reading and Writing**

Reading, summary, and analysis of a variety of literary forms: sermons, poems, diaries, letters, speeches, journalist reports, interviews, editorials, short essays, and scholarly articles. Study of correct documentation; writing thesis statements; learning to structure arguments. Prerequisite: INT 638T or placement exam. (0 credit) Chandler

#### **INT 648T — Reading Seminar**

Continuation of INT 647T. Prerequisite: INT 647T. (0 credit) (Not offered 99-00)

#### **INT 820, 840 — Beyond-Degree Studio**

See Beyond-Degree Studio, under Academic Regulations and Information, for description.

(0 credit)

#### **INT 980 — D.M.A. Research Project**

Prerequisites: MHST 901, 902; THYG 901, 902. (1-3 credits)

#### **INT 990 — D.M.A. Recital**

See Doctor of Musical Arts program of study.



## JAZZ STUDIES

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Lockwood, Longstreth, Maneri, McBee, McNeil, Moses, Netsky, Perez, Rabinovitz, Radnofsky, Roos, Russell, Samuels, Sandvik, Sanford, Schwendener, Zocher

Undergraduate courses are listed under the Improvisation department.

### Studio (JS 500)

#### Classroom Instruction

##### JS 525T — Development of Rhythmic Skills

Graduate offering of IMPRV 425T. (2 credits) Cain

##### JS 555T — Lydian Chromatic Concepts

Introduction to the theoretical concepts formulated by George Russell.

Analysis of jazz and non-jazz compositions. (2 credits) Russell

##### JS 556T — Lydian Chromatic Concepts

Continuation of JS 555T. Prerequisite: either JS 555T or 577.

(2 credits) Russell

##### JS 557T — Advanced Lydian Chromatic Concepts

Analysis of 20th-century compositional jazz techniques. Development of the Lydian Chromatic Concept in terms of rhythm and form.

Prerequisite: JS 556T. (2 credits) Russell

##### JS 558T — Advanced Lydian Chromatic Concepts

Continuation of JS 557T. Prerequisite: JS 557T. (2 credits) Russell

##### JS 573T — Arranging I

Orchestration, instrumentation, and analysis of works from the jazz repertoire. (2 credits) Longstreth

##### JS 574T — Arranging I

Continuation of JS 573T. Prerequisite: JS 573T. (2 credits)

##### JS 575T — Arranging II

Arranging for a 17-piece jazz or commercial band. Melodic analysis and basic voicing techniques for eight brass, five saxophones, and four rhythm. Prerequisite: JS 574T. (2 credits) Longstreth

##### JS 576T — Arranging II

Continuation of JS 575T. Prerequisite: JS 575T. (2 credits)

##### JS 577 — Introduction to Advanced Jazz Theory

Introduces material that bridges the gap between classical harmonic nomenclature and modern jazz harmonic symbology. (2 credits) Russell

##### JS 578 — Advanced Jazz Theory

Study of European harmonic concepts as they may be applied to reharmonization of jazz standards. (2 credits) Faculty  
(Not offered 99-00)

##### JS 579T — Jazz Styles: Improvisation

Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. (2 credits) Chase  
(Not offered 99-00)

##### JS 580T — Jazz Styles: Composition

Studies selected composers' styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. (2 credits) Chase

##### JS 583T — Jazz Ear Training

Studies the direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. (2 credits) Garzone

## LIBERAL ARTS

McPherson, Chair; Breese, Brooks, Chandler, Coré, Desjardins, Hicks, Harrison, Joshel, Kambouris, Keppel, Klein, Lepson, Reutlinger, Row

The Liberal Arts department offerings, structured around freshman seminar courses, provide cultural, social, intellectual, and political contexts for music, as well as opportunities to study major academic disciplines. The curriculum offers a broad range of courses in languages, literature, history, cultural studies, art, and the sciences; other courses combine various disciplines. The Liberal Arts program ensures that students attain college-level proficiency in the essential skills of writing, thinking, and critical reading.

Graduate Intensive English and English as a Second Language courses are listed under the Interdisciplinary Studies department. Students should see the *International Student Handbook* for more information.

### First-Year Core Curriculum

#### LARTS 111 — Freshman Writing

Instruction in writing, critical reading, academic conventions, computer and research skills. (2 credits) Harrison, Keppel

#### LARTS 221 — Freshman Seminar I

Fall Seminars focus on a topic and major texts. There is an emphasis on developing academic skills, including critical reading, keeping portfolios, speaking, and debating. Courses include: *The Comic Imagination*, *Opera Stories*, *How Do We Know?*, *The Buddha*, *Human Endurance*, and *Individual and Society*. Co-requisite LARTS 111. (2 credits) Faculty

#### LARTS 222 — Freshman Seminar II

Spring Seminars expand topics to include their contexts and other academic disciplines. Skills involved include using secondary literature, research in libraries and on the Internet, working with peers, project presentations, and analytical papers. Courses include: *Suffering and the Human Condition*, *Dharma and Karma*, *The Nature of Tragedy*, *The Rebel*, *Revolutions*, *The Millennium*, *Love Stories*, *Murder Stories*, *Creation Myths*, *Artists and Audiences*, *Unsolved Mysteries*, *Explorers*, *Creators*, *Human Nature*, *Fin de Siècle*, *Truth*, and *Beauty and the Good*. Prerequisite: LARTS 111, 221. (2 credits) Faculty

*Liberal Arts electives may be taken after students complete LARTS 111, 221, and 222. The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188, 291, 292.*

### Languages

#### LARTS 113T/114T — Intensive English I

#### LARTS 115T/116T — Intensive English II

Practice in vocabulary, grammar, reading and listening comprehension; preparation for the TOEFL. (8 non-degree credits each semester) Kambouris

#### LARTS 137T — English as a Second Language I

Speaking, writing, reading, and listening comprehension; vocabulary development; selected grammar and usage exercises. Placement by exam. (2 credits) Chandler, Kambouris

#### LARTS 138T — English as a Second Language I

Reading and listening comprehension; American history, culture, and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: LARTS 137T or placement by exam. (2 credits)

#### LARTS 147T — Critical Reading and Writing

Summary and analysis of a variety of literary forms, poems, sermons, diaries, letters, speeches, journalist reports, interviews, editorials, and short essays. Study of correct documentation; writing thesis statements; learning to structure an argument. Required before LARTS 211 and 221. Prerequisite: LARTS 238T or placement exam. (2 credits) Chandler

#### LARTS 148T — Reading Seminar

Designed for international students in ESL I. Teaches strategies to promote better reading and vocabulary development. Writing is done in response to reading. (2 credits) Faculty

**LARTS 181 — Introduction to Spoken German I**

Practice in hearing, speaking, and writing to develop a knowledge of basic grammatical structures. Designed to teach a thorough command of the language for reading fiction and expository prose. (3 credits) Reutlinger

**LARTS 182 — Introduction to Spoken German II**

Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. (3 credits)

**LARTS 185 — French I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Faculty

**LARTS 186 — French II**

Continuation of LARTS 185. Prerequisite: LARTS 185. (3 credits)

**LARTS 187 — Italian I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Coté

**LARTS 188 — Italian II**

Continuation of LARTS 187. Prerequisite: LARTS 187. (3 credits)

**LARTS 237T — English as a Second Language II**

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: LARTS 138T or placement by exam. (2 credits) Chandler

**LARTS 238T — English as a Second Language II**

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of LARTS 237T. (2 credits) Chandler

**Literature****LARTS 320 — Classics**

Concentrates on enduring and influential works in the Western tradition, such as *The Divine Comedy*, *Faust*, *Don Quixote*, *Middlemarch*, *Crime and Punishment*, and *Ulysses*. (2 credits) McPherson (Not offered 99-00)

**LARTS 321 — Don Juan**

Looks at different presentations of Don Juan in myth and music, beginning with the popular tradition in the 17th century and ending with modern cinema. Special attention will be given to Mozart's *Don Giovanni* and readings of Mozart's version of the legend in the 19th and 20th centuries. (2 credits) Joshel

**LARTS 325 — Shakespeare**

Discussion and analysis of Shakespeare's tragedies *Hamlet*, *King Lear*, *Othello*, and *Macbeth*. Examination of these plays as drama, poetry, film, and, where appropriate, opera. (2 credits) McPherson

**LARTS 326 — Women and Literature**

Examination of the writing of African-American, Asian-American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. (2 credits) Joshel

**LARTS 332 — Poetry**

Focuses on the writing of poetry as well as in-class analysis and discussion of students' poems. Readings and discussions of works by contemporary authors. (2 credits) Lepson

**LARTS 348 — American Literature**

Reading and analysis of representative works from American literature to understand its central themes and impact on American society. Authors include Melville, Dickinson, Hemingway, Langston Hughes, and Morrison. (2 credits) McPherson (Not offered 99-00)

**LARTS 445 — Contemporary Literature**

Analysis and discussion of contemporary novels chosen for their technical variety and representation of cultural aspects of modern life. (2 credits) McPherson

**LARTS 467 — Modernism**

Examines the modernist movement through literature, film, psychology, visual arts, and music. (2 credits) McPherson

**History****LARTS 246 — Ancient Near East**

An introduction to the history and culture of the ancient Near East and Egypt (c. 3000 to 500 B.C.). The development of cities, writing systems, and state forms in ancient Sumer, Babylonia, Egypt, Palestine, and Assyria; consideration of art, literature, and religions of these societies. (2 credits) Joshel (Not offered 99-00)

**LARTS 336 — History of Modern Western Philosophy: Descartes to Heidegger**

This course will examine the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers, and consider the primary conceptual shifts that distinguish these thinkers from "pre-modern" philosophers. We will also study ways in which each thinker's ideas form a system. (2 credits) Breese

**LARTS 338 — Darwin, Marx, and Freud**

Traces the larger impact of these seminal thinkers. Emphasis on general principles of their works and interpretations; analysis of influences and criticisms of their theories. (2 credits) McPherson (Not offered 99-00)

**LARTS 342 — The Politics of the Modern World**

Examines such contemporary international political issues as rivalry for world power, struggle for energy and food, emergence of nationalist and religious ideologies, and dangers of nuclear proliferation. (2 credits) Klein (Not offered 99-00)

**LARTS 416 — China and Japan**

Survey of 20th-century politics and society in China and Japan. (2 credits) Klein (Not offered 99-00)

**LARTS 417 — Europe in the 20th Century**

Study of Europe from World War I to the present. Discussion of the rise of militarist, fascist, and Communist challenges to democracy; the impact of the Depression on the political and social character of Europe; the wave of anti-Semitism; the diplomacy of appeasement; the loss of world power after 1945; problems confronting contemporary Europe. (2 credits) Klein (Not offered 99-00)



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**LARTS 421 — Holocaust**

The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. (2 credits) Klein

**LARTS 432 — Roman Culture and Society**

Focuses on the organization of power in ancient Rome and its cultural expression in art, architecture, literature, and entertainment. (2 credits) Joshel (Not offered 99-00)

**LARTS 434 — Greek Culture and Society**

An introduction to the history and culture of ancient Greece from the Homeric to the Classical periods. Topics include: values of the hero, archaic culture, development of democracy, the Athenian empire, the Sophists and Socrates, and Greek art and theater. (2 credits) Joshel (Not offered 99-00)

**LARTS 442 — The American Century**

A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art, and music. (2 credits) Klein

**Cultural Studies****LARTS 244 — Medieval and Renaissance Culture**

Art, literature, and social rituals of Europe from 1000 to 1600; social organization and cultural production of church, court, manor, and city-state. Artistic and social context of music and musicians in the Middle Ages, Renaissance, and Reformation. Recommended in conjunction with Survey of Music History I (MHST 112). (2 credits) Joshel (Not offered 99-00)

**LARTS 257 — The Romantic Movement**

An examination of the cultural movement, with particular attention to the various expressions in literature, fine arts, music, and philosophy. (2 credits) McPherson

**LARTS 316 — Religious Traditions of the World**

Explores religious traditions through an examination of texts, teachings, and practices, and considers the philosophical problems inherent in the study of multiple religions. Surveys Judaism, Christianity, Buddhism, Islam, and Confucianism. Film, devotional music, scriptural sources. (2 credits) Breese (Not offered 99-00)

**LARTS 317 — Metaphysics**

We will ask about the nature of reality and whether we are able to know what is real. Is the material world as it appears to us all that there is? If we say there is something else beyond what science can measure, how can we prove it? Are there unchanging truths that we should strive to discover, or is the world always in flux? If reason contradicts our senses, which do we trust? (2 credits) Breese (Not offered 99-00)

**LARTS 333 — Ethics**

Investigation of the principal religious and philosophic theories regarding moral life, from Western European and feminist as well as non-Western perspectives, and the relation of these to such contemporary moral issues as racism, sexism, right to life, right to death, and personal integrity. (2 credits) Breese (Not offered 99-00)

**LARTS 337 — Music, Society, and Politics**

Relates music to the social, political, and intellectual milieu in which it was created. Focuses on such composers as Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, and Weill. (2 credits) McPherson (Not offered 99-00)

**LARTS 339 — Philosophy of Religion**

An examination of the philosophical problems that arise when we consider the world's religions. Can we know whether there is a divine or transcendent reality? How is religious music thought to function within different religions—can it actually convey the listener to the divine, or is it merely expressing human feelings? How do we reconcile multiple religions all claiming divinely given truths? Are reason and faith mutually exclusive? Why does religious language seem so odd? Does evil really exist? Are mystics divinely inspired or insane? (2 credits) Breese

**LARTS 351 — Revolutions**

The last two hundred years have seen major revolutions in politics, science, industry, and technology. The seminar will examine those turning points in history and their impact on ordinary lives. (2 credits) McPherson (Not offered 99-00)

**LARTS 415 — Wealth and Poverty of Nations**

A study of the philosophy of economics, and its application to such contemporary issues as the business of the arts, the growth of international competition, and the changing structure of work in industrial society. (2 credits) Klein (Not offered 99-00)

**LARTS 437 — Black Culture and Consciousness**

Explores African-American aesthetics and its impact on Western thought, behavior, and cultural and artistic tastes. (2 credits) Hicks (Not offered 99-00)

**LARTS 469 — Human Nature**

Examines human nature, focusing on moral life and values, as it has been expressed in religion, philosophy, and science. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre. (2 credits) McPherson (Not offered 99-00)

**LARTS 481 — Cultural History of India**

Study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 B.C.), through the growth of Buddhism (c. 563-200 B.C.), the "classical era" (c. 320-647 A.D.), the period of Islamic influence (1200-1750 A.D.), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the *Bhagavad Gita* and *Ramayana*, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natuyam (classical dance), and miniature paintings. (2 credits) Row (Not offered 99-00)

**Art****LARTS 291 — Visual Arts Studio**

Studio art and appreciation. Introduces fundamental visual language through drawing, color media, and studio projects. Discussion of a broad range of works by traditional and nontraditional artists which provide background and inspiration for creating original works in class. (2 credits) Desjardins

**LARTS 292 — Art History: The Story of Modern Art**

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. (2 credits) Desjardins

**LARTS 363 — Film Studies I**

Explores ways of seeing and forms of representation in film; examines the viewer's engagement in the visual image and narrative; establishes critical perspectives for viewing films. (2 credits) Joshel (Not offered 99-00)

**LARTS 364 — Film Studies II**

Focuses on European art films from the '20s to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German "New Cinema," and selected Italian films. Prerequisite: LARTS 363. (2 credits) Joshel



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## Science

### LARTS 314 — Sociology of Music

Investigates the nature, essential properties, and relationships of music and its oral and notated expressions within a given social context. Examines how music reflects the character of a society and how it may be the basis for social structure. (2 credits) Hicks (Not offered 99-00)

### LARTS 318 — Social Psychology

Introduces concepts in social psychology through demonstrations, readings, films, lectures, and discussions. Focuses on social situations, reciprocal effects of attitudes and behavior, prejudice, aggression, attraction, and altruism. (2 credits) Chandler (Not offered 99-00)

### LARTS 354 — The Cosmos: Chance, Necessity, and Order

Introduces intriguing implications of modern science. Explores concepts of chance, necessity, and order in three scientific areas: evolution, thermodynamics, and quantum physics. No previous knowledge of science is required. (2 credits) Faculty (Not offered 99-00)

### LARTS 355 — Universe: Introduction to Astronomy and Cosmology

Examines the solar system; causes of days and seasons on earth and other planets; basic principles of gravity, light, energy, and atoms; life cycles of stars; formation of black holes, pulsars, and quasars; origins of chemical elements; theories of the origin and history of the universe. (2 credits) Faculty (Not offered 99-00)

### LARTS 357 — The Brain and Behavior

Examines the latest research on the human brain: basic areas and processes of the brain; relationships between brain, mind, and self; mutual effects of the brain and behavior. Examines the waking and sleeping states of mind and focuses on functions of the brain—sensation, perception, movement, language, thinking, learning, memory, and music processing. Explores aspects of the connections between health, mind, and behavior; between emotion and stress, pain and healing, depression, addiction, psychopathology, and brain damage. (2 credits) Chandler

### LARTS 358 — Psychology of the Life Cycle

Examines developmental psychology topics (stability versus change; heredity versus environment) and theories (learning, psychodynamic, cognitive). Chronological study of the life cycle from conception to death. Emphasis on development of the self, language, morality, and logical thinking. (2 credits) Chandler (Not offered 99-00)

## MUSIC EDUCATION

Scripp, Chair; Alberta, Bamberger, Bernard, Burdick, Chase, Davidson, W. Drury, M. Epstein, Finnegan, Gatién, Gerratt, O'Connell, Pavasaris, Radnofsky, Rappaport, Senders, Stackhouse, R. Sullivan, Terrien-Queen, Tyson, B. Zander

The Music Education curriculum enlists studio, theory, history, technology, and music education faculty to make NEC students not only better musicians, but more powerful missionaries for musical education.

Music Education offers three levels of participation (a TOEFL score of 550 or permission of the instructor is required):

1. **Music-in-Education Concentration Courses:** offer opportunities for both undergraduate and graduate students to learn how music contributes to excellence in education. Students work with mentors in guided teaching experiences to develop as artists, teachers, and scholars; they also perform community service in NEC's Learning Through Music programs, or work in guided internship courses.
2. **Teacher Certification:** offers provisional state teacher certification without working on a Music Education degree. Students interested in pursuing such certification should file a petition, "Permission to Pursue Massachusetts Teacher Certification." Students are not usually advised to try to complete certification within their undergraduate studies; they may instead apply certification credits to graduate Music Education and Teacher Certification programs.
3. **Master's Degree:** offered to a small number of students, who work closely with faculty on training, research, and teaching. Degree students teach and conduct research in conjunction with internships. Students must demonstrate a high level of ability and experience in teaching and performance, theory, score reading, ear training, and improvisation. Certification in specific pedagogies (such as Suzuki, Kodaly, Orff, or Dalcroze) may be supervised by NEC faculty.

### Music-in-Education Concentration Core Courses

Undergraduate-level courses are available to graduate Music-in-Education Concentration students for zero credit only; see *Graduate Core Courses* for other course offerings.

### MIE 221 — Introduction to Music-in-Education

Provides an overview of the diverse roles of music-in-education. Introduces the Artist/Teacher/Scholar framework as a way to explore the interaction of three perspectives in preparation for a role as a music educator; researches the role of music as a catalyst for learning. (0 or 2 credits) Scripp

### MIE 222 — Models of Teaching and Learning

Provides students with an overview of important psychologies of learning, as well as opportunities for observations. Serves as an entry point to the Artist/Teacher/Scholar Internship program. (0 or 2 credits) Bernard

### Music-in-Education Concentration Guided Internships

Internship courses marked § are two-semester courses; the department requests a year-long commitment in two-semester courses.

### MIE 231 — Pedagogy of the Private Lesson Guided Internship §

Offers practical pedagogical training for students of all instruments and voice, introduces psychology of learning, development, educational concepts, materials, assessment and strategies relevant to studio teaching. (0 or 2 credits) Terrien-Queen

### MIE 232 — Pedagogy of the Private Lesson Guided Internship

Further develops first-semester topics, with a substantial teaching component; supervised studio instruction. Continuation of MIE 231. Prerequisite: MIE 231. (0 or 2 credits)



**MIE 241 — Pre-School Music Education  
Guided Internship §**

Explores philosophies that underlie current strategies for teaching music and movement to children between birth and age 5. Focuses on self-contained music classes with parent partners, and music class or day care settings for children without their parents. (0 or 2 credits) Faculty

**MIE 242 — Pre-School Music Education  
Guided Internship**

Continuation of MIE 241. Prerequisite: MIE 241. (0 or 2 credits)

**MIE 243 — Vocal and General Music K-8  
Guided Internship §**

Teaches pedagogies and materials of K-8 vocal classroom music with survey of Orff, Kodaly, Dalcroze, and Gordon approaches. (Partially fulfills pre-practicum requirement for teacher certification.) (0 or 2 credits) M. Epstein

**MIE 244 — Vocal and General Music K-8**

Continuation of MIE 243. Prerequisite: MIE 243. (0 or 2 credits)

**MIE 245 — Improvisation in General Music  
Guided Internship §**

Explores venues for employing improvisation techniques and methods in the music classroom (K-8). The course partially fulfills requirements for Massachusetts Teacher Certification at the Provisional with Advanced Standing level. (0 or 2 credits) Gatien

**MIE 246 — Improvisation in General Music  
Guided Internship**

Continuation of MIE 245. Prerequisite: MIE 245. (Not offered 99-00)

**MIE 247 — General Music Classroom Guided Internship §**

Focuses on classroom instruction, grades 6-12. Provides students with theoretical background, including developmental psychology, methodologies, curricular issues, overview of literature, and assessment. Partially fulfills requirements for Massachusetts Teacher Certification, Level 2. (0 or 2 credits) Finnegan

**MIE 248 — General Music Classroom Guided Internship**

Applies skills learned in MIE 247 in public school music classrooms. Continuation of MIE 247. Prerequisite: MIE 247. (0 or 2 credits) (Not offered 99-00)

**MIE 249 — Guitar-based Classroom Music  
Guided Internship §**

Examines ways to use the guitar in classroom musical instruction. Explores ways to teach the guitar and to use it in teaching general music. This is a two-semester sequence; the second semester, not required, enhances the skills and knowledge developed in the first through hands-on, guided teaching experiences. (0 or 2 credits) R. Sullivan

**MIE 250 — Guitar-based Classroom Music  
Guided Internship**

Continuation of MIE 249. Prerequisite: MIE 249. (0 or 2 credits)

**MIE 251 — Music in the Interdisciplinary Classroom  
Guided Internship §**

Explores ways of integrating music into other academic disciplines. Through readings, papers, and discussions, students gain insight into the foundations of learning, specifically the theory of multiple intelligences, and how music can play a vital role in development and learning. (0 or 2 credits) Faculty

**MIE 252 — Music in the Interdisciplinary Classroom  
Guided Internship**

Students create and implement interdisciplinary projects in public school classrooms. Continuation of MIE 251. Prerequisite: MIE 251. (0 or 2 credits)

**MIE 257 — Music and Special Needs Students  
Guided Internship §**

Prepares and supports students bringing music into the curriculum of special needs settings. Discussion of readings, observations, projects, and guided inquiry into the potential of music as a catalyst for learning in special education settings. (0 or 2 credits) Faculty

**MIE 258 — Music and Special Needs Students  
Guided Internship**

Continuation of MIE 257. Prerequisite: MIE 257. (0 or 2 credits)

**MIE 261 — Orchestral Conducting and Coaching  
Guided Internship §**

Addresses the challenges of creating successful orchestral ensembles for grades 6-12. Focuses on issues of effective communication, motivation, scheduling, rehearsal strategies, and literature. Examines the pedagogy of string and full orchestra. Teaching opportunities in middle and high school orchestras. (0 or 2 credits) Pavasaris

**MIE 262 — Orchestral Conducting and Coaching  
Guided Internship**

Continuation of MIE 261. Prerequisite: MIE 261. (0 or 2 credits) (Not offered 99-00)

**MIE 263 — Wind Ensemble Conducting and Coaching  
Guided Internship §**

Addresses the challenges of creating successful wind ensembles for grades 6-12. Focuses on the theoretical aspects of score preparation, conducting, instrumental methods, rehearsal techniques, and performance practices, with the practical experience of working with public school wind ensembles. Partially satisfies Massachusetts Teacher Certification Common Teaching Competency I (subject matter competency) and the pre-practicum. (0 or 2 credits) W. Drury

**MIE 264 — Wind Ensemble Conducting and Coaching  
Guided Internship**

Continuation of MIE 263. Prerequisite: MIE 263. (0 or 2 credits) (Not offered 99-00)

**MIE 265 — Leading Improvisation Performance  
Ensembles Guided Internship §**

Introduces techniques for teaching improvisation, with an emphasis on playing by ear and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation through reading, research, and discussion. Prepares for internships. (0 or 2 credits) Chase

**MIE 266 — Leading Improvisation Performance  
Ensembles Guided Internship**

Continuation of MIE 265. Prerequisite: MIE 265. (0 or 2 credits)

**MIE 267 — Conducting and Coaching Vocal Music  
Guided Internship §**

Studies choral repertoire and methods suitable for middle and high school programs. Students learn basic conducting, rehearsal technique, teaching strategies and programming through class performance and field observation. (0 or 2 credits) Faculty

**MIE 268 — Conducting and Coaching Vocal Music  
Guided Internship**

Second semester meets as a seminar. Continuation of MIE 267. Prerequisite: MIE 267. (0 or 2 credits)

**MIE 271 — Arranging and Composing for School  
Ensembles Guided Internship §**

Focuses on arrangements for ensembles and other groups typical of public school music programs. Topics include age and skill considerations, orchestration, and the use of composition as a pedagogical tool. (0 or 2 credits) Faculty

**MIE 272 — Arranging and Composing for School  
Ensembles Guided Internship**

Continuation of MIE 271. Prerequisite: MIE 271. (0 or 2 credits)

**MIE 281 — Artist-in-Residence Guided Internship §**

Students develop individualized performances and present them to a variety of school audiences. (0 or 2 credits) Radnofsky

**MIE 282 — Artist-in-Residence Guided Internship**

Continuation of MIE 281. Prerequisite: MIE 281. (0 or 2 credits)

**MIE 283 — Arts Education and Administration Guided Internship**

Provides work experience in arts education organizations: Arts in Progress, Boston Symphony Orchestra Education Department, Wang Center's Young at Arts Program, BankBoston Celebrity Series Education Department, Massachusetts Cultural Council's Education Department. (0 or 2 credits) Beeching

**Music-in-Education Concentration Electives**

**MIE 290 — Music-in-Education Extended Guided Internship Seminar**

Students registered for internship courses analyze and discuss documentation from other internship activities. Instructor's permission required. (0 or 2 credits) Scripp

**MIE 331 — Pedagogy of Basic Skills**

Prepares students for teaching basic music skills. Focus is on the nature of learning in music, supported by background readings, observations, supervised teaching projects, and documentation. Students may choose to teach music theory, music reading, ear training, keyboard harmony, harmony, or counterpoint in community music school classes, public school programs, or NEC's Undergraduate Music Theory department. (0 or 2 credits) Faculty

**MIE 341 — Learning Technology for Music-in-Education**

Introduces students to the pedagogy, curriculum, and application of technology in music education. Investigates the central technologies, including recording, photos, and videotape, computers and peripheral hardware, software, MIDI, synthesizers, samplers, and keyboards, Internet, hypermedia, and multimedia. (0 or 2 credits) Burdick

**MIE 351 — Cross-Cultural Alternatives for Music-in-Education**

Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition. Prepares students for guided internships at NEC partnership schools. (0 or 2 credits) Senders

**MIE 415T — Kinesthetic Re-Education: Exploring the Mind/Body Connection in Music Expression**

Explores the redirection of unnecessary tension into useful energy based on the work of F.M. Alexander. Individual hands-on guidance from the instructor to develop free, more natural movement. (0 or 2 credits) Gerratt

**MIE 481 — K-8 Teaching Apprenticeship (Practicum)**

Required for students seeking Massachusetts Teacher Certification at the Provisional with Advanced Standing level. Provides extended and supervised public school teaching experience in grades K-8. Supervised by the course instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Department chair's permission required. (0 or 2 credits) Faculty

**MIE 482 — 6-12 Teaching Apprenticeship (Practicum)**

For description see MIE 481. (0 or 2 credits)

**MIE 491 — Massachusetts State Teacher Certification Modules**

Provides a semester-long overview of basic teaching competencies used by the commonwealth to determine eligibility for a Teaching Certificate at the Provisional with Advanced Standing level. Focuses on key competencies—professionalism, equity, and evaluation—in preparation for the Massachusetts Educator Certification Tests. (0 credit) Faculty

**MIE 492 — Massachusetts State Teacher Certification Competency Review**

For students pursuing Teacher Certification. Examination of students' portfolios with attention to evidence of teaching competency according to the Massachusetts Department of Education's "Common Competencies." Continuation of MIE 491. Prerequisite: MIE 491. (0 credit) Alberta

**Graduate Core Courses**

May be taken for elective credit and applied towards the Music-in-Education Concentration.

**MIE 511 — Graduate Seminar in Music-in-Education**

Master's degree students explore readings and presentations focused on various ways music functions as a catalyst for education. (2 credits) Scripp

**MIE 521 — Developmental Psychology of Teaching and Learning for Music-in-Education**

Provides a view of musical development and cognition from three angles: how music is processed in the brain; how musical capacity develops in students; the role of culture in musical thought and practice. (2 credits) Davidson

**MIE 522 — Concepts in Educational Philosophy**

Provides an overview of important philosophies of teaching and learning as well as opportunities for structured thinking about education. Serves as an entry point to the Artist/Teacher/Scholar internship program. (2 credits) Faculty (Not offered 99-00)

**Graduate Research Courses**

**MIE 541 — Introduction to Research Methods in Music-in-Education**

Introduces fundamental concepts of systematic research. Students learn how to read research reports, frame research questions, select samples; and how to collect, organize, analyze, and report data. Recommended before research thesis. (2 credits) Davidson

**MIE 542 — Research Thesis in Music-in-Education**

Provides supervision and guidance for the development of a research thesis topic focused on music in a particular educational context. As a followup to MIE 541, this course requires the development of a research proposal for a thesis and its completion within a two-semester period. (2 credits) Faculty





### *Graduate Electives*

#### **MIE 525 — Comprehensive Assessment for Music-in-Education**

Introduces methods of assessing music training, learning, and human development. Students plan and participate in research in conjunction with their professional work. (2 credits) Faculty

#### **MIE 526 — Music, Brain Development, and Learning**

Examines implications of current research indicating that music training affects general learning and human development. (2 credits) Faculty (Not offered 99-00)

#### **MIE 528 — Music and Cognition: Developing Musical Intuitions**

Explores musical development through the study of cognitive psychology and detailed examination of children's musical intuition. The goal is to examine students' own musical intuitions, then to consider how they grow and develop. (2 credits) Bamberger

#### **MIE 532 — Curriculum Development Seminar**

Examines curriculum models in the context of music. Explores how curriculum development reflects and develops a philosophy of music education; addresses Common Teaching Competency III (Provisional with Advanced Standing). (2 credits) Finnegan (Not offered 99-00)

#### **MIE 543 — Learning Through Music Research Seminar**

Studies the development of research design in NEC Laboratory Schools. Provides supervision and guidance for research projects focused on "Learning Through Music" programs. (2 credits) Faculty

#### **MIE 551 — Independent Studies in Intensive Pedagogy, K-8 (Intermediate Level)**

An in-depth exploration of pedagogies and materials of music as realized through Kodály-inspired teaching strategies. Competencies addressed include sight-singing, comparative solfège, choral conducting, memorization of repertoire, adding to retrieval system, and curriculum. Partially fulfills requirements for Massachusetts Teacher Certification (Levels 2 and 3). (2 credits) M. Epstein/Rappaport

#### **MIE 552 — Independent Studies in Intensive Pedagogy, K-8 (Advanced Level)**

Continuation of MIE 551. Prerequisite: MIE 551. (2 credits)

#### **MIE 555 — Explaining Music to General Audiences**

Develops ways of presenting music to audiences with little musical training. Students develop skills in communicating the power and language of music through interaction with audiences, guest lecturers, and the instructor. (2 credits) B. Zander

#### **MIE 563 — Topics in the History of Music-in-Education in American Music**

This course explores topics in American music (with emphasis on New England) to help develop young musicians' teaching skills. The topic furnishes subject matter for presentations created in class, then taken to Boston-area schools. The course explores young musicians' contributions in creating a more musically literate public. (2 credits) Faculty

#### **MIE 681 — K-8 Teaching Apprenticeship (Clinical)**

Provides public school teaching experience for grades K-8. Supervised by their college instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Students must have completed a successful application for Massachusetts Teacher Certification at the Provisional with Advanced Standing level prior to registering for this course. Department chair permission required. Required for all students seeking Massachusetts Teacher Certification at the Standard level. (2 credits) Faculty

#### **MIE 682 — 6-12 Teaching Apprenticeship (Clinical)**

For description see MIE 681. (2 credits) Alberta

### **MUSIC HISTORY**

Hallmark, Chair; Atkins, S. Drury, Greenwald, Handel, Heiss, Labaree, Pinkham, Row, Sandvik, C. Smith, G. Smith

Graduate courses are listed under *Musicology*.

#### *Guided Study (MHST 100)*

#### *Classroom Instruction*

#### *First- and Second-Year Core Curriculum*

##### **MHST 111 — Introduction to Musical Styles**

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance- and repertory-based projects; oral and written components. (2 credits) Atkins, Greenwald, Labaree

##### **MHST 112 — Survey of Music History I**

Studies historical and stylistic developments from the Middle Ages to 1600. First course in a three-semester sequence. Prerequisite: MHST 111. (2 credits) Hallmark, Handel, Felsenfeld

##### **MHST 211 — Survey of Music History II**

Studies historical and stylistic developments between 1600 and 1830. Second semester in a three-semester sequence. Prerequisite: MHST 111, 112. (2 credits) G. Smith, Handel, Faculty

##### **MHST 212 — Survey of Music History III**

Studies historical and stylistic developments from 1830 to the present. Third semester in a three-semester sequence. Prerequisite: MHST 111, 112, 211. (2 credits) Greenwald, Schepkin, Valliere

#### *Elective Courses*

##### **MHST 117 — Survey of Jazz History**

Traces the growth of the musical language that came to be called "jazz" through study and analysis of innovative recordings. Readings serve to illuminate the historical context within which recorded performances occurred. Recordings follow the history of jazz from turn-of-the-century blues and ragtime up to 1970s jazz-funk. (2 credits) Sandvik

##### **MHST 321 — Dramatic Vocal Music from Monteverdi to Handel**

Survey of Baroque opera and oratorio with an emphasis on the works of Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Pinkham (Not offered 99-00)

##### **MHST 325 — Keyboard Music of Bach, Handel, and Couperin**

Studies representative harpsichord and organ works, their function in concert and liturgy, and the instruments for this repertoire. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Pinkham

##### **MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd**

Studies music of composers from different historical periods: Guillaume de Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark (Not offered 99-00)

##### **MHST 352 — Women and Music**

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark

**MHST 366 — The Symphonies of Beethoven**

Focuses on the history and style of Beethoven's nine symphonies. Explores issues about the genesis and transmission of these works, their analysis and interpretation, and the social and cultural context in which they were created. Prerequisites: MHST 111, 112, 211, 212. (2 credits) G. Smith

**MHST 367 — Operas of Mozart**

Explores the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, current and past staging, interpretation, and comparison of Mozart operas. Provides a basis for criticism of Mozart's operas as they relate to each other, as well as their influence on later works. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald

**MHST 368 — The Music Dramas of Richard Wagner**

Studies Wagner's concept of *Gesamtkunstwerk* (total art work) as reflected in his music dramas and theoretical writings; their influence on the arts of the late 19th and early 20th centuries. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini**

Surveys the conventions of 19th-century Italian opera through works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Examines changes in the libretto, musical structure, and role of singers through the development of each composer's style. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 408 — Topics in Jazz History:****Black American Folk Music**

Studies the growth of the unique musical language created by black folk in the United States. Covers the period from arrival of first African slaves in Colonial America (1619) to the "race" recordings of the 1920s. Readings from primary sources describe and contextualize music up to 1900. Study of selected 20th-century field and commercial recordings includes genres of spirituals, minstrelsy, ragtime, blues, and early gospel. (2 credits) Sandvik

**MHST 411 — Music in Revolutionary and Post-Revolutionary Europe, 1789-1830**

The French Revolution of 1789 capped a century of social and intellectual ferment spawned by the Enlightenment. This course studies the effects of the Revolution on music and musicians in France and elsewhere in Europe, through the music of Gossec, Cherubini, Méhul, Beethoven, and others. Prerequisites: MHST 111, 112, 211, 212. (2 credits) G. Smith (Not offered 99-00)

**MHST 414 — The Classical String Quartet**

Studies representative quartets of Haydn, Mozart, and Beethoven. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Faculty (Not offered 99-00)

**MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View**

Examines the music and parallel careers of Schoenberg and Stravinsky. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss (Not offered 99-00)

**MHST 416 — Contemporary Developments: Music from 1945 to the Present**

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss (Not offered 99-00)

**MHST 417 — Paris and Vienna, 1880-1920**

Defines the sources and influences of the individual and shared musical milieu of these two cities at a critical juncture in musical, cultural, and political history. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 418 — Ives and Bartók:****Composers as Creative Ethnomusicologists**

Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss

**MHST 422 — Art Song in the 19th Century**

Studies the 19th-century art song's historical development, with emphasis on stylistic analysis and performance of selected works by major and less well-known composers. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark (Not offered 99-00)

**MHST 431 — 19th-Century Program Music**

Examines the relationship between textual ideas and music in 19th-century instrumental works. Pre-existing literary texts and original philosophical tracts are studied. Emphasis on aesthetic origins and analysis of those aesthetics. Survey of the 19th-century catalog of these works, and selection for intensive examination. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 99-00)

**MHST 434 — The Piano Sonatas of Beethoven**

Examines Beethoven's inherited sonata legacy of Haydn and Mozart. Considers Beethoven's 32 sonatas from various points of view, including sources and editions, style and form, historical context, and issues of performance practice. Prerequisites: MHST 111, 112, 211, 212. (2 credits) G. Smith (Not offered 99-00)

**MHST 438 — Ellington, Monk, and Russell**

Studies three jazz composers—Duke Ellington, Thelonious Monk, and George Russell—through in-depth musical analysis of recorded works. Readings place them in the context of jazz history. Attention is devoted to influences on each of these men as their unique styles were emerging. Prerequisite: MHST 111. (2 credits) Sandvik (Not offered 99-00)

**MHST 441 — Introduction to World Music**

Studies the history and musical repertoire of four cultures: South Indian, Indonesian, African, and one other (Native American, Shona, Yoruba, Kpelle, or Irish). (2 credits) Labaree

**MHST 442 — Area Study: India**

Explores the classical traditions of North and South India, focusing on instrumental and vocal styles, repertoires, and improvisations, with special reference to the concepts of *raga* and *tala*. (2 credits) Row

**MHST 497 — Senior Portfolio**

See description under Music History program of study. (0 credit)

**MUSIC THEORY**

Davidson, Chair; Adams, Bernard, Burdick, Buys, Dragstra, Fletcher, Hoffmann, Maneri, Miljkovic, Porter, Sandvik, Scripp, Stein, Yong

Graduate courses and Theoretical Studies studio are listed under *Theoretical Studies*.

Four key questions inform the undergraduate theory curriculum:

What knowledge (information, concepts, skills, beliefs) is most valuable?

What tasks are most effective in helping students acquire this knowledge?

What is the most appropriate way to organize these tasks?

How will we know when students have mastered the knowledge and skills covered in the curriculum?

Student projects apply the skills and concepts developed within core courses to the music they are working on in their studios, ensembles, and courses. This ensures the use of knowledge and skills in musical settings beyond the classroom.



### Departmental policies

- 1) Placement in the theory program is determined by sight-singing and written examinations. Exams leading to advanced placement do not result in awarding of credits. Students exempted by exam must earn theory credit in higher-level theory courses (see *Transfer Credit*).
- 2) Students must have fluent command of scales, intervals, chords, and rhythmic notation. Those who do not demonstrate a high level of competence in these areas will be placed in a zero-credit rudiments class, after which they must demonstrate their competence before continuing the sequence of theory courses.
- 3) Students are expected to attend classes. Three unexcused absences are allowed without penalty; more than three may reduce a student's grade proportionally.
- 4) Students must meet minimum standards for the 100- and 200-level courses, as demonstrated by departmental examinations, before continuing the sequence of courses.

### Solfège

Four performance courses (THYU 101-102, 201-202) develop fluency in sight-singing and sight-reading through a fixed-*do* pedagogy. The focus is on problem solving in performance instead of memorizing materials. Skill development is measured by sight-singing exams, course work, readings, and papers. Proficiency is demonstrated by sight-reading single lines as well as scores. Appropriate clefs are used to negotiate various transpositions. Portfolios and individual projects are required of all students.

### Harmony and Counterpoint

Three writing courses (THYU 106, 207-208) introduce the concepts and practices basic to the Common Practice period. Students must demonstrate facility and fluency with music of the 18th and 19th centuries by analyzing and performing works of representative composers. The course sequence begins with constructing chords and making phrases, leading to connecting patterns of chords and making whole pieces. Four approaches help develop required competencies: writing, ear training, analysis, and keyboard harmony.

During the first two years, music theory courses integrate various aspects of basic skills: rudiments, sight-singing, ear training, writing, and analysis. Specialized courses, as well as those in 20th-century music, are offered for the third and fourth years. Courses integrate performance and analysis, and develop musical skills and intellectual awareness of musical forms and structures.

**First year:** Students take Solfège I first semester, and Solfège II and Harmony and Counterpoint I second semester. Those students who do not pass the rudiments exam enroll in rudiments. Students must pass the rudiments exam to take Solfège II or Harmony and Counterpoint I.

**Second Year:** The second year builds on skills developed in the first. Students take Solfège III and IV, and Harmony and Counterpoint II and III.

**Third Year:** Students take two 300-level courses, one focusing on a 20th-century topic. Courses focus on 19th- and 20th-century musical language: harmony, form and analysis, specific styles, periods, composers, and improvisation. In addition, electives are available in 16th- and 18th-century counterpoint, advanced solfège, solfège for singers, and microtonal music.



### Studio (THYU 100)

#### Classroom Instruction

#### THYU 093 — Rudiments

Studies the rudiments of music: scales, intervals, chords, and rhythm through singing, playing, notating, and perceiving. Proficiency is evaluated through department exams. For students who do not pass the rudiments exam. (0 credit)

#### THYU 101 — Solfège I

Stresses knowledge of tonality, as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Readings and projects. Students must demonstrate sight-singing competency in the examination to pass the course. (3 credits) Faculty

#### THYU 102 — Solfège II

Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits)

#### THYU 106 — Harmony and Counterpoint I

Focuses on tonal vocabulary of the Common Practice period through study and analysis of prototypical patterns of diatonic harmony. Chord construction and chord connection in the context of phrases. Patterns of harmonic syntax are presented in the context of contrapuntal relationships between soprano and bass. Writing and analysis assignments, keyboard lab, departmental exam. Prerequisites: passing rudiments exam, THYU 101. (2 credits) Faculty

#### THYU 201 — Solfège III

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the examination to pass the course. Prerequisite: THYU 102. (3 credits) Faculty

### THYU 202 — Solfège IV

Topics include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic subdivision, syncopation, conducting, tonal and atonal melodies, and score reading. Materials include complex vocal and orchestral repertoire (Brahms, Dvorák, and Debussy), and works in various musical styles. Students must demonstrate sight-singing competency in the examination to pass the course. Prerequisite: THYU 201. (3 credits)

### THYU 207 — Harmony and Counterpoint II

Focuses on writing and analyzing progressions and phrases, adding prototypical patterns that use chromatic chords within the diatonic framework of the Common Practice period. Modulation to close keys, and their structural implications. Analysis of contrapuntal devices typical of the period. Prerequisite: THYU 106. (3 credits) Faculty

### THYU 208 — Harmony and Counterpoint III

Studies typical patterns of chromatic progressions representative of the later Common Practice period. Modulation to distant keys; emphasis on analysis of larger works. Continuation of THYU 207. Prerequisite: THYU 207. (3 credits)

### THYU 305 — 20th-Century Compositional Practices

Studies composition and analysis, using selected techniques and structures employed by 20th-century composers: extension of the metrical-tonal system (early Stravinsky) and atonal music (Schoenberg, Berg, and Webern). Performance of students' works. Prerequisite: THYU 202, 208. (3 credits) Hoffmann

### THYU 306 — 20th-Century Compositional Practices

Analyzes techniques used in 12-tone music (Schoenberg), indeterminacy (Cage), and minimalism (Glass and Reich). Performance of students' works. Continuation of THYU 305. (3 credits)

### THYU 307 — Advanced Harmony

Analyzes works from Schubert to Debussy. Explores the expansion of harmonic practice. Prerequisite: THYU 202, 208. (3 credits) Fletcher

### THYU 309 — Topics in 20th-Century Music

Explores the evolution from conventional 18th- and 19th-century harmonic practice to 20th-century atonality through Scriabin's *Pre-ludes* (op. 11-74); scalar and motivic use in 20th-century works by Griffes, Bartók, and Messiaen; proportional analysis. Prerequisite: THYU 202, 208. (3 credits) Hafner

### THYU 310 — Topics in 20th-Century Music

Studies 12-tone manipulation; aspects of analysis using Dallapiccola's *Quaderno Moderna di Annalibera*; analysis of Cage, Feldman, and others. Prerequisite: THYU 202, 208. (3 credits) (Not offered 99-00)

### THYU 315 — Analysis and Performance of 19th-Century German Lieder

Studies selected German lieder, highlighting the ways music and text define form in song cycles, with examples from *Dichterliebe* or *Winterreise*, and different settings of the same texts by other composers. Attention is given to the interaction of voice and instruments. Prerequisite: THYU 202, 208. (3 credits) Stein (Not offered 99-00)

### THYU 316 — Analysis and Performance of 19th-Century German Lieder

Continuation of THYU 315. Prerequisite: THYU 202, 208, 315. (3 credits) (Not offered 99-00)

### THYU 317 — Guided Improvisation

Provides a performance context for reviewing the concepts and skills of the core theory program, develops a systematic approach to the art of improvisation. Students will improvise antecedent and consequent phrases, and short pieces in a variety of forms. (3 credits) Sandvik



ULRIKE WEISCH

### THYU 319 — Music in France, 1895-1925

Study of composition in France at the beginning of the 20th century. The course will explore interrelationships between the visual arts, literature, and music, using the text of the play *Pelléas and Melisande* and poems set by Fauré, Debussy, and others. (3 credits) Buys (Not offered 99-00)

### THYU 325 — Analysis for Performers

Provides analytical tools for understanding 19th-century musical form and language. Analysis through performance; consideration of theme and variation form, sonata form, 19th-century harmonic innovation, and Schenkerian analysis. Prerequisite: THYU 202, 208. (3 credits) Stein

### THYU 326 — Analytical Techniques for 20th-Century Music

Provides analytical tools for understanding 20th-century musical form and language. Topics include modes, motive, set theory, rhythm, and large-scale form. Prerequisite: THYU 202, 208. (3 credits) Stein

### THYU 327 — Performers' Introduction to Schenkerian Analysis

Introduces facets of Schenker's analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. It will also demonstrate the application of analysis to performance, using student performances and analyses. Prerequisite: THYU 202, 208. (3 credits) Stein

### THYU 328 — Introduction to Set Theory and 12-Tone Theory

Introduces basic techniques of set theory and 12-tone theory, the two most powerful analytical systems used to understand atonal and 12-tone music. Students will demonstrate the application of analysis to performance in projects and presentations. Prerequisite: THYU 202, 208. (3 credits) Stein (Not offered 99-00)



**THYU 405T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Continuation of THYU 202. Prerequisite: THYU 202, 208. (3 credits) Scripp

**THYU 406T — Advanced Solfège**

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Prerequisite: THYU 405T. (3 credits) Scripp

**THYU 411T — 16th-Century Counterpoint**

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. (3 credits) Davidson, Faculty

**THYU 412T — 16th-Century Counterpoint**

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (3 credits)

**THYU 413T — Invention in the Style of Bach**

Studies 18th-century two-voice counterpoint; analyses Bach inventions. Exercises in two-voice invention in the style of Bach. Prerequisite: THYU 202, 208. (3 credits) Hoffmann

**THYU 414T — Fugue in the Style of Bach**

Studies 18th-century three-voice counterpoint; analyses Bach fugues. Exercises in three-voice fugue in the style of Bach. Prerequisites: THYU 202, 208, 413T. (3 credits) Hoffmann

**THYU 417T — Microtonal Composition and Performance**

Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities; investigation of rhythmic language that reflects tonal implications of the music. Students perform their own works, using their own instruments and two pianos tuned one quarter-tone apart. Listening assignments: Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Dwyne and Joseph Maneri. Prerequisite: THYU 202, 208. (3 credits) Maneri

**THYU 418T — Microtonal Composition and Performance**

Continuation of THYU 417T. Prerequisite: 417T. (3 credits)

**THYU 425 — Solfège for Singers**

Emphasizes score reading from Renaissance motets to operatic excerpts. Develops learning repertoire skills; in-class *a cappella* ensemble sight-reading; audition preparation. Designed for singers who need music reading skills and additional proficiency in sight-singing. Prerequisite: THYU 202 or instructor's permission. (3 credits) Scripp (Not offered 99-00)

**THYU 426 — Solfège for Singers**

Continuation of THYU 425. Prerequisite: THYU 425. (3 credits)

**MUSICOLOGY**

Hallmark, Chair; Atkins, S. Drury, Greenwald, Handel, Heiss, Labaree, Pinkham, Row, C. Smith, G. Smith

Undergraduate courses are listed under Music History.

**MHST 502 — Baroque Instrumental Music**

Examines representative works with emphasis on forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertoire. In-class performances. (2 credits) Pinkham

**MHST 507 — History of Western Musical Styles**

Surveys stylistic developments from chant to J.S. Bach. Class discussion of reading, listening, and students' research projects. Not available to musicology majors. (2 credits) Handel

**MHST 508 — History of Western Musical Styles**

Surveys stylistic developments from 1720 to the present. Class discussion of reading, listening, and students' research projects. Not available to musicology majors. (2 credits) Handel

**MHST 510 — Topics in Baroque Music: Music of J.S. Bach**

Explores musical style, notational practice, and the historical context and function of Bach's work. Approaches to analysis with attention to numerology and proportion. Topics change yearly. (2 credits) Porter (Not offered 99-00)

**MHST 512 — Jazz History Research Seminar: Jazz in Boston**

Through primary sources such as newspapers and periodicals, business records, permits and licenses, and interviews with local musicians, agents, club owners, and managers, students research the history of jazz in Boston to develop a computerized data base. (2 credits) G. Smith (Not offered 99-00)

**MHST 515 — African Music and African-American Folk Forms**

Explores the basic principles of African music, song, dance, and instruments in the context of West and Central African culture and aesthetics. Discusses vocal and instrumental forms developed among a variety of black cultures in the New World, and the degree of African retentions discernible after generations of contact and acculturation with European influences. Research projects and hands-on performance activities will be integral aspects of the course. (2 credits) Atkins

**MHST 520 — Topics in the Classical Era:****Music in the Age of Enlightenment, 1715 to 1800**

Studies selected works from the 18th century, with emphasis on the music of Rameau, Rousseau, Gluck, and the Viennese classics: Haydn, Mozart, and Beethoven. Readings from writers, critics, composers, and theorists of the time will expose students to Enlightenment ideas and their relevance to present-day interpretation and performance. (2 credits) G. Smith

**MHST 521 — Renaissance Sacred Music**

Analyzes structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; issues of performance practice; in-class performance of works. (2 credits) Pinkham

**MHST 522 — Baroque Sacred Music**

Examines representative works with emphasis on the oratorio and the Passion. In-class performance of works. (2 credits) Pinkham

**MHST 524 — Performance Practice, 1100 to 1500**

Studies Medieval and early Renaissance music: Gregorian chant, instrumentation, *musica ficta*, modal theory, improvisation, and ornamentation. Department chair's permission required for Musicology majors. (2 credits) Faculty (Not offered 99-00)

**MHST 527 — Performance Practice, 1650 to 1750**

Studies late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, and notation. Department chair's permission required for Musicology majors. (2 credits) Pinkham

**MHST 530 — Topics in Music of the 19th Century: Transition to Romanticism—Beethoven and Rossini, 1814 to 1830**

Beethoven's late works and Rossini's operas reflect opposing concepts of music that run through the 19th century. Examines contrasting attitudes and principles that separate German instrumental music from Italian opera. (2 credits) Greenwald (Not offered 99-00)

**MHST 533 — Notation of Medieval Music**

Intensive performance and transcription from notation of the 11th through 14th centuries; Gregorian chant, 12th-century polyphony, Ars Nova and Trecento works. (2 credits) Hallmark (Not offered 99-00)

**MHST 534 — Notation of Renaissance Music**

Intensive performance and transcription from notation of the 15th and 16th centuries. (2 credits) Hallmark (Not offered 99-00)

**MHST 535 — Writing about Music:**

**Research Methods for the Practical Musician and Scholar**  
Methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. (2 credits) Greenwald

**MHST 536 — Writing about Music**

Continuation of MHST 535. Prerequisite: MHST 535. (2 credits)

**MHST 537 — Teaching Music History**

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with work by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. (2 credits) Hallmark

**MHST 540 — Topics in American Music**

Topics change yearly. (2 credits) Atkins

**MHST 542 — The Avant-Garde from Eric Satie to John Zorn**

Surveys composers who redefined music from the 1890s through the 1990s. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) S. Drury (Not offered 99-00)

**MHST 543 — Introduction to Ethnomusicology**

Studies the history, culture, and repertoire of two cultures, usually South Indian and Balinese. (2 credits) Row

**MHST 545 — Traditions of Music Drama in Asia**

Studies four major genres of music drama in Asia: Kathakali (India), Wayang Kulit (Bali), Beijing Opera (China), and Kabuki (Japan). Each genre is studied within the context of the culture from multiple perspectives: musical traditions and performance practice, drama traditions, literary and dance traditions. (2 credits) Row

**MHST 546 — Music of India**

Studies the history, theory, and performance practice in classical music traditions of North and South India. (2 credits) Row (Not offered 99-00)

**MHST 550 — Topics in Medieval Music**

Analyzes musical style from the 11th through 14th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. (2 credits) Labaree

**MHST 551 — Ives, Schoenberg, Stravinsky**

Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. (2 credits) Heiss

**MHST 552 — Ives, Schoenberg, Stravinsky**

Continuation of MHST 551. MHST 551 is not a prerequisite, students enrolled in MHST 551 have priority in registering for MHST 552. (2 credits)

**MHST 560 — Area Study in Ethnomusicology**

Studies the history, culture, and repertoire of a selected area of the world, or one issue of world music. Areas of study include music of Turkey, India, Indonesia; American commercial music; and oral tradition. Topics change yearly. (2 credits) Labaree (Not offered 99-00)

**MHST 561 — Issues of Improvisation in**

**Western Music History: The Performer as Composer**  
Studies select styles, genres, and techniques of improvisation drawn from various historical periods and musical idioms—from medieval plainchant to jazz. Examines the role of the performer as composer. (2 credits) G. Smith

**MHST 563 — Issues of Women and Music**

Explores topics in music, surveys current research, and specific topics and issues. These include: religion, gender, and intertextuality in the medieval motet, the courtesan as musician in Western and other cultures, representations of women in opera, women performers' relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie. (2 credits) Hallmark (Not offered 99-00)

**MHST 564 — Sacred Choral Music, 1750-Present**

Surveys representative large-scale works with orchestral accompaniment and small-scale works designed for liturgical use. Topics include idiomatic choral devices, text setting, liturgical attitudes, influences of instrumental writing on choral writing, and influences of the neo-Renaissance and neo-Baroque movements. (2 credits) Pinkham

**MHST 570 — Topics in Renaissance Music: Madrigals**

Analyzes musical style from the 15th and 16th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. (2 credits) Hallmark

**MHST 580 — Teaching Internship**

Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) Hallmark

**MHST 681/682 — Honors Thesis**

Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see Musicology program of study). Requires department chair's permission. (4 credits) Greenwald, Hallmark, Labaree, Smith

**MHST 693 — Musicology Exams**

See Musicology program of study. (0 credit)

**MHST 697 — Portfolio**

See Musicology program of study. (0 credit)

**MHST 901 — Doctoral Seminar in Musicology**

Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. (3 credits) Hallmark

**MHST 902 — Doctoral Seminar in Musicology**

Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making in Western culture. (3 credits) G. Smith

**OPERA**

Moriarty, Chair; Astafan, Eaton, Murphy, Penn, Steele, M. Sullivan, Swanson, Torgove, Ward, Weinmann, Wyneken

**Classroom Instruction****OPRA 401T — Opera Workshop**

Scenes study and performance; specially designed classes geared toward scenes chosen for the semester include recitative, stagecraft, acting, aria preparation, and audition techniques. Open by audition to juniors, seniors, and graduate students. Co-requisite: OPRA 425T. (2 credits) Penn/Weinmann

**OPRA 402T — Opera Workshop**

Continuation of OPRA 401T. Prerequisites: OPRA 401T and OPRA 425T. Co-requisite: OPRA 426T. (2 credits)

**OPRA 411T — Opera Performance Seminar**

Concentrates on music preparation with attention to recitative; theater skills; in-class performance of short opera scenes. Entry-level class, not available to students accepted into Opera Workshop. Students must obtain studio instructor's permission. Open to juniors, seniors, and graduate students. Requisite: two performable arias. (1 credit) Faculty

**OPRA 412T — Opera Performance Seminar**

Continues the work of OPRA 411T with the addition of aria audition techniques. Continuation of OPRA 411T. (1 credit)



**OPRA 425T — Opera Workshop: Movement**

Basic stage and expressive movement geared toward Opera Workshop scenes chosen for the semester. Co-requisite: OPRA 401T. (0 credit) Murphy

**OPRA 426T — Opera Workshop: Movement**

Continuation of OPRA 425T. Prerequisites: OPRA 401T, 425T. Co-requisite: OPRA 402T. (0 credit)

**OPRA 501T — Opera Workshop**

Graduate offering of OPRA 401T. By audition. Co-requisite: OPRA 525T. (2 credits) Penn/Weinmann

**OPRA 502T — Opera Workshop**

Continuation of OPRA 501T. Prerequisites: OPRA 501T and OPRA 525T. Co-requisite: OPRA 526T. (2 credits)

**OPRA 511T — Opera Performance Seminar**

Graduate offering of OPRA 411T. (1 credit) Faculty

**OPRA 512T — Opera Performance Seminar**

Continuation of OPRA 511T. (1 credit)

**OPRA 525T — Opera Workshop: Movement**

Graduate offering of OPRA 425T. Co-requisite: OPRA 501T. (0 credit) Murphy

**OPRA 526T — Opera Workshop: Movement**

Continuation of OPRA 525T. Prerequisites: OPRA 501T, 525T. Co-requisite: OPRA 502T. (0 credit)

**OPRA 541 — Opera Studies: Studio**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. (2 credits) Moriarty

**OPRA 542 — Opera Studies: Studio**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 541. Prerequisite: OPRA 541. (2 credits)

**OPRA 545 — Staging Class: Studio**

Discussion and demonstration of styles characteristic of operatic periods and their effects on the physical presentation. Advice on resume preparation, career management, and professional audition techniques. (0 credit) Astafan

**OPRA 546 — Staging Class: Studio**

Continuation of OPRA 545. Prerequisite: OPRA 545. (0 credit)

**OPRA 547 — Stage Techniques I**

Study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. (0 credit) Astafan

**OPRA 548 — Stage Techniques I**

Continuation of OPRA 547. Prerequisite: OPRA 547. (0 credit)

**OPRA 551 — Movement: Studio**

Basic stage movement, period steps, bows, and expressive movement. (0 credit) M. Sullivan

**OPRA 552 — Movement: Studio**

Continuation of OPRA 551. Prerequisite: OPRA 551. (0 credit)

**OPRA 553 — Stage Make-Up: Studio**

Introduction to basic techniques of stage make-up. (0 credit) Swanson

**OPRA 554 — Stage Make-Up: Studio**

Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)

**OPRA 561 — Opera Studies I: Theater**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. (2 credits) Moriarty

**OPRA 562 — Opera Studies I: Theater**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 561. Prerequisite: OPRA 561. (2 credits)

**OPRA 563 — Opera Diction**

Study of pronunciation and enunciation in Italian, French, and German, using the International Phonetic Alphabet. (2 credits) Ward

**OPRA 564 — Opera Diction**

Continuation of OPRA 563. Prerequisite: OPRA 563. (2 credits)

**OPRA 565 — Staging Class: Theater**

For a description see OPRA 545. (0 credit) Astafan, Moriarty

**OPRA 566 — Staging Class: Theater**

Continuation of OPRA 565. Prerequisite: OPRA 565. (0 credit)

**OPRA 571 — Movement I: Theater**

For a description see OPRA 551. (0 credit) M. Sullivan

**OPRA 572 — Movement I: Theater**

Continuation of OPRA 571. Prerequisite: OPRA 571. (0 credit)

**OPRA 573 — Stage Make-Up: Theater**

Introduction to basic techniques of make-up. (0 credit) Swanson

**OPRA 574 — Stage Make-Up: Theater**

Continuation of OPRA 573. Prerequisite: OPRA 573. (0 credit)

**OPRA 661 — Opera Studies II: Theater**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Prerequisite: OPRA 542 or 562. (2 credits) Moriarty

**OPRA 662 — Opera Studies II: Theater**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 661. Prerequisite: OPRA 661. (2 credits)

**OPRA 665 — Staging Class II: Theater**

Continuation of OPRA 566. Prerequisite: OPRA 566. (0 credit) Moriarty



SANDRA SALAMONY

**OPRA 666 — Staging Class II: Theater**

Continuation of OPRA 665. Prerequisite: OPRA 665. (0 credit)

**OPRA 667 — Stage Techniques II**

Continuation of basic theater performing techniques and advanced movement, including fencing and physical interaction encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. (0 credit) Astafan

**OPRA 668 — Stage Techniques II**

Continuation of OPRA 667. Prerequisite: OPRA 667. (0 credit)

**OPRA 671 — Movement II: Theater**

Continuation of OPRA 572. Prerequisite: OPRA 572. (0 credit)  
M. Sullivan

**OPRA 672 — Movement II: Theater**

Continuation of OPRA 671. Prerequisite: OPRA 671. (0 credit)

**OPRA 673 — Aria Class: Theater**

Review of Italian, French, German, and English diction with emphasis on aria interpretation. (0 credit) Moriarty

**OPRA 674 — Aria Class: Theater**

Continuation of OPRA 673. Prerequisite: OPRA 673. (0 credit)

**OPRA 679 — Stage Combat**

Performing techniques for fencing and physical interaction. (0 credit)  
Eaton

**OPRA 680 — Stage Combat**

Continuation of OPRA 679. Prerequisite: OPRA 680. (0 credit)

**ORCHESTRAL CONDUCTING**

Hoenich, Chair

*Studio (ORCH 500)*

*Classroom Instruction*

**ORCH 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading* and vocal and chamber music scores. Keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Hafner

**ORCH 504 — Score Reading**

Continuation of ORCH 503. Prerequisite: ORCH 503. (2 credits)  
Faculty

**ORCH 505T — Advanced Solfege**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Instructor's permission required. (2 credits) Scripp (Not offered 99-00)

**ORCH 506T — Advanced Solfege**

Develops solfege and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Continuation of ORCH 505T. Prerequisite: ORCH 505T. (2 credits) (Not offered 99-00)

**ORCH 567 — Advanced Orchestral Conducting**

Applies conducting technique to 19th- and 20th-century orchestral repertoire. Analysis, conducting, score reading, performance practice, and rehearsal techniques. Admission by audition. (2 credits)  
Hoenich

**ORCH 568 — Advanced Orchestral Conducting**

Continuation of ORCH 567. Prerequisite: ORCH 567. (2 credits)

**ORCH 667 — Advanced Orchestral Conducting**

Continuation of ORCH 568. Prerequisite: ORCH 568. (2 credits)

**ORCH 668 — Advanced Orchestral Conducting**

Continuation of ORCH 667. Prerequisite: ORCH 667. (2 credits)

**ORGAN**

Hayashi, Chair; Porter, Teeters

*Studio (ORG 100, 500)*

*Classroom Instruction*

**ORG 413T — Elementary Thoroughbass**

Introduces the art of continuo playing. Systematic instruction in figured bass, along with discussion of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Porter

**ORG 414T — Elementary Thoroughbass**

Continuation of ORG 413T. Prerequisite: ORG 413T. (1 credit)

**ORG 417T — Organ Class for Non-Majors**

Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. Instructor's permission required. (1 credit)  
Hayashi (Not offered 99-00)

**ORG 513T — Elementary Thoroughbass**

Graduate offering of ORG 413T. Open to all keyboard majors. (1 credit) Porter

**ORG 514T — Elementary Thoroughbass**

Continuation of ORG 513T. Prerequisite: ORG 513T. (1 credit)

**ORG 517T — Organ Class for Non-Majors**

Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. (1 credit) Hayashi (Not offered 99-00)

**ORG 521 — The Organ: Repertoire and Performance Practice I (Late Middle Ages to 17th Century)**

Seminar on the organ and its repertoire from the late Middle Ages to the present. Emphasis on the correlation of repertoire to respective instruments; historical and national characteristics. Instructor's permission for non-majors. (2 credits) Hayashi

**ORG 522 — The Organ: Repertoire and Performance Practice I (17th and 18th Centuries)**

Continuation of ORG 521. Prerequisite: ORG 521. (2 credits) Hayashi

**ORG 523 — The Organ: Repertoire and Performance Practice II (J.S. Bach and the 18th Century)**

Continuation of ORG 522. Instructor's permission for non-majors. (2 credits) Hayashi (Not offered 99-00)

**ORG 524 — The Organ: Repertoire and Performance Practice II (18th Century to the Present)**

Continuation of ORG 523. Prerequisite: ORG 523. (2 credits)  
(Not offered 99-00)

**ORG 527 — Advanced Keyboard Harmony and Improvisation**

Studies thoroughbass as a foundation for beginning improvisation at the organ. Instruction in ostinato, variation, cantus firmus settings, and fugal improvisation. Prerequisite: ORG 514T or instructor's permission. (1 credit) Porter

**ORG 528 — Advanced Keyboard Harmony and Improvisation**

Continuation of ORG 527. Prerequisite: ORG 527. (1 credit)

**ORG 541 — Church Music Seminar: Liturgical Planning**

Explores the role of the classically trained musician in modern liturgical churches. (2 credits) Teeters (Not offered 99-00)

**ORG 542 — Church Music Seminar: Hymnody**

Discussion of hymn singing and writing from earliest examples through modern times. (2 credits) Teeters (Not offered 99-00)

**ORG 571 — Choral Conducting for the Church Musician**

Basic choral conducting skills. (2 credits) Teeters (Not offered 99-00)

**ORG 572 — Choral Conducting for the Church Musician**

Choral laboratory. Methods of conducting from the keyboard; gesture and playing technique. Continuation of ORG 571. Prerequisite: ORG 571. (2 credits) Teeters (Not offered 99-00)



## PIANO

Chodos, Chair; Byun, S. Drury, Hodgkinson, Jochum, Kang, Maxin, Rosenbaum, Sakata, Stackhouse, P. Zander

The Piano Department of New England Conservatory seeks to educate artists of the highest caliber who will perform works of the past, present, and future.

NEC students come from five continents to study with our internationally renowned faculty. In our department, students receive lessons from senior faculty, not assistants or surrogates. The traditional private lesson remains the linchpin of our curriculum, but students also learn from participating in studio classes, department-wide masterclasses given by our own faculty or visiting artists (Leon Fleisher, Richard Goode, Menahem Pressler, Karl Ulrich Schnabel, Andre Watts), in solo and concerto competitions or annual festivals, and by participating in chamber music and piano ensembles. Our students and alumni have won top prizes in the world's most prestigious competitions (Queen Elisabeth, Tchaikovsky, Cliburn, Liszt, Dublin, Busoni, Kapell); all are trained to meet the highest international standards of piano playing and music-making.

*Studio (PNO 100, 500)*

### *Classroom Instruction*

#### **PNO 130 — Piano Class**

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. (1 credit) Kang

#### **PNO 347T — Piano Performance Seminar: Polyphony and Counterpoint through the Ages**

In honor of the 250th anniversary of J.S. Bach's death, seminars will explore diverse notions and manifestations of polyphony and counterpoint in musics from the Middle Ages to 20th century. Lecture-demonstrations, masterclasses, and projects by NEC faculty, students, and invited guest artists. Open to second-, third-, and fourth-year students. (2 credits) Jochum, Sakata

#### **PNO 348T — Piano Performance Seminar**

Continuation of PNO 347T. Masterclasses and lecture-demonstrations by NEC faculty and guest artist. Students are encouraged to play for artists other than their own teacher. (1 credit) Chodos

#### **PNO 451T — Piano Pedagogy**

Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Views comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurythmics and group piano teaching. Course includes lectures, discussion, performance, reading and research assignments, and a practicum in conjunction with the Preparatory School Piano department. (2 credits) Stackhouse

#### **PNO 535 — Piano Literature**

Explores seminal keyboard literature from 14th century to present. Works approached from multiple perspectives; in-class performance. Instructor's permission required for non-majors. (2 credits) Sakata

#### **PNO 536 — Piano Literature**

Continuation of PNO 535. Prerequisite: PNO 535. (2 credits) Sakata

#### **PNO 547T — Piano Performance Seminar:**

Graduate offering of PNO 347T. Graduate students give one in-class performance. (1 credit) Jochum, Sakata

#### **PNO 548T — Piano Performance Seminar**

Graduate offering of PNO 547T. (1 credit) Chodos

#### **PNO 551T — Piano Pedagogy**

Graduate offering of PNO 451T. (2 credits) Stackhouse



PIANO INSTRUCTION

#### **PNO 557 — Techniques of Playing 20th-Century Piano Music**

Explores modern and unconventional literature; includes works by Ives, Cowell, Schoenberg, Crumb, and Cage. Studies of polyrhythms, inside-the-piano techniques, non-standard notations. Confronts the question "But is it music?" Instructor's permission required. (2 credits) S. Drury

#### **PNO 558 — Techniques of Playing 20th-Century Piano Music**

Continuation of PNO 557. Prerequisite: PNO 557. (2 credits)

## STRINGS AND GUITAR

Dunham, Chair; Auclair, Barker, Brink, Buswell, Chuat, Churchill, Cirillo, Feldman, Fisk, Kim, Kitchen, Leisner, Lesser, Lowe, Orleans, Palma, Rosenblith, Seeber, R. Sullivan, Thompson, Ushioda, Vilker-Kuchment, Wells, Wolfe

*Studio (STR 100, 500)*

### *Classroom Instruction*

#### **STR 130T — Bass Class**

Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

#### **STR 140T — Chamber Music with Guitar**

Coaching of chamber music with other instruments and voice in a masterclass format. Serves the needs of students who require an introduction to chamber music or seek experience with more advanced, nontraditional repertoire. (1 credit) Leisner

#### **STR 283T — Guitar Repertoire and Performance Seminar**

Surveys repertoire through performance of guitar literature. Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) R. Sullivan

#### **STR 284T — Guitar Repertoire and Performance Seminar**

Continuation of STR 283T. Prerequisite: STR 283T. (1 credit)

**STR 383T — Guitar Repertoire and Performance Seminar**

Continuation of STR 284T. Prerequisite: STR 284T. (1 credit)

**STR 384T — Guitar Repertoire and Performance Seminar**

Continuation of STR 383T. Prerequisite: STR 383T. (1 credit)

**STR 449T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Dunham

**STR 459T — Aural Heritage of String Playing**

Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser

**STR 462T — String Pedagogy**

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Rosenblith

**STR 471T — String Orchestral Repertoire: Violin**

Prepares violinists for careers in orchestral violin playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations, and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Churchill

**STR 472T — String Orchestral Repertoire: Violin**

Continuation of STR 471T. Prerequisite: STR 471T. (1 credit)

**STR 473T — String Orchestral Repertoire: Viola**

Prepares violists for careers in orchestral viola playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Faculty (Not offered 99-00)

**STR 474T — String Orchestral Repertoire: Viola**

Continuation of STR 473T. Prerequisite: STR 473T. (1 credit) (Not offered 99-00)

**STR 475T — String Orchestral Repertoire: Cello**

Prepares cellists for careers in orchestral cello playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Feldman

**STR 476T — String Orchestral Repertoire: Cello**

Continuation of STR 475T. Prerequisite: STR 475T. (1 credit)

**STR 530T — Bass Class**

Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

**STR 540T — Chamber Music with Guitar**

Graduate offering of STR 140T. (1 credit) Leisner

**STR 549T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Dunham

**STR 559T — Aural Heritage of String Playing**

Graduate offering of STR 459T. (2 credits) Lesser

**STR 562T — String Pedagogy**

Graduate offering of STR 462T. (2 credits) Rosenblith

**STR 571T — String Orchestral Repertoire: Violin**

Graduate offering of STR 471T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill



JEFF THIEBAUTH

**STR 572T — String Orchestral Repertoire: Violin**

Continuation of STR 571T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill

**STR 573T — String Orchestral Repertoire: Viola**

Graduate offering of STR 473T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty (Not offered 99-00)

**STR 574T — String Orchestral Repertoire: Viola**

Continuation of STR 573T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty (Not offered 99-00)

**STR 575T — String Orchestral Repertoire: Cello**

Graduate offering of STR 475T. Prerequisite: ORCH 510, one semester. (1 credit) Feldman

**STR 576T — String Orchestral Repertoire: Cello**

Continuation of STR 575T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty

**STR 583T — Guitar Repertoire and Performance Seminar**

Graduate offering of STR 283T. (1 credit) R. Sullivan

**STR 584T — Guitar Repertoire and Performance Seminar**

Continuation of STR 583T. Prerequisite: STR 583T. (1 credit)

## THEORETICAL STUDIES

Cogan, Chair; Barry, Davidson, Escot, Felice, Fletcher, Heiss, Hoffmann, Maneri, Row, Stein, Zaritzky

Undergraduate courses are listed under *Music Theory*.

With the approach of a new century and millennium, the artistic world has grown to include music from every time and place. Within this expanded world, music theory provides not only the conceptual basis for musical understanding and creation, but also general skills that underlie musical performance and composition. To prepare students for the full range of professional artistic activities, music theory now draws on both concepts and practices of diverse historical and cultural traditions, and a wide range of disciplines: artistic, intellectual, and scientific. While ensuring that our students are equipped with the basic tools to understand their craft, we have also taken the lead in exploring the artistic and scientific frontiers of that craft. The Department of Graduate Theoretical Studies aims to prepare the Conservatory's performers and composers, as well as prospective theorists, technically and conceptually for active roles in this evolving musical universe.

The department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that follow, § indicates two-semester courses; the department requests a year-long commitment in two-semester courses. *Students must pass both parts of the Master's Music Theory Competency Examination before registering for Theoretical Studies courses.*

**Studio (THYG 500)**



### Classroom Instruction

#### THYG 023 — Graduate Remedial Music Theory §

Designed to aid students with music theory deficiencies. Passing this course fulfills the Master's Music Theory Competency Examination requirement. Analysis (aural and written), dictation, and terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. Fee required (see *Fees*). (0 credit) Zaritzky

#### THYG 024 — Graduate Remedial Music Theory

Continuation of THYG 023. Prerequisite: THYG 023. (0 credit)

#### THYG 511T — 16th-Century Counterpoint

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. (2 credits) Davidson

#### THYG 512T — 16th-Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. (2 credits)

#### THYG 513T — Invention in the Style of Bach

Studies 18th-century two-voice counterpoint. Analysis of Bach inventions. Exercises in two-voice invention in the style of Bach. (2 credits) Hoffmann

#### THYG 514T — Fugue in the Style of Bach

Studies 18th-century three-voice counterpoint. Analyzes Bach fugues. Exercises in three-voice fugue in the style of Bach. Prerequisite: THYG 513T or instructor's permission. (2 credits) Hoffmann

#### THYG 517T — Microtonal Composition and Performance §

Graduated singing exercises of the half step divided into six equal parts. Harmonic, melodic, contrapuntal, and rhythmic investigations. Performance of students' works; listening assignments. Text by Van Duyne and Maneri. (2 credits) Maneri

#### THYG 518T — Microtonal Composition and Performance

Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits)

#### THYG 551 — Teaching of Compositional Practice I §

Compositional experience for students who plan a career that includes teaching, theory, or composing. Composition, and criticism of others' compositions, using a variety of historical, cultural, and theoretical approaches, based on Cogan and Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. (2 credits) Escot

#### THYG 552 — Teaching of Compositional Practice II

Continuation of THYG 551. Prerequisite: THYG 551. (2 credits) Escot

#### THYG 553 — Schenker's Analytical Methods: Introduction §

Studies Heinrich Schenker's seminal theories of tonality and analysis, as well as their influence on musical hearing, thinking, and performance. Examines his treatment of diminution, voice leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions, primarily from Bach through Brahms. (2 credits) Zaritzky

#### THYG 554 — Schenker's Analytical Methods: Applications

Examines and applies (from THYG 553) Schenker's theories of tonality and analysis, and their influence on musical hearing, thinking, and performance. Aural and textual study of *Auskomponierung* and *Ursatz* in longer compositions, primarily from Bach through Brahms, that exhibit binary, ternary, sonata, rondo, cyclical, and fantasia characteristics. Schenker's methods of research, autograph study, and graphic display. Prerequisite: THYG 553 or instructor's permission. (2 credits) Zaritzky

#### THYG 555 — Psychophysical Analysis Ia: Tone Color Analysis (Instrumental)

Introduces the scientific analysis of sound. Analysis, including computer spectrographs, of the sounds of musical instruments and their combinations, and of the ways sonic qualities are chosen by composers and performers to shape and color musical contexts and works. Sonic design in music of different periods and cultures; relationship of tone color to other parameters and to visual color. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan (Not offered 99-00)

#### THYG 556 — Psychophysical Analysis Ib: Tone Color Analysis (Vocal)

Analysis, including computer spectrographs, of the sounds of voices, languages, and their combinations, and of the ways vocal-linguistic properties color whole musical contexts and works. Vocal-linguistic music of different periods and cultures; performance comparisons; relationship to instrumental color; and theories of linguistic phonology. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

#### THYG 557 — Psychophysical Analysis II: Space-Time Design

Theories of musical space and time (rhythm, dimensions, proportion), with attention to diverse musical practices, and to scientific analysis, including computer spectrographs, of sound and time. Combines relevant ideas of information theory, linguistics, and the history and philosophy of science and art. Presents musical works from diverse cultures and periods. (2 credits) Cogan (Not offered 99-00)

#### THYG 558 — Advanced Sonic Analysis

Hands-on practice in spectrographic analysis of instruments, voices, and entire sonic contexts using available computer technology; development of theories of tone color and vocal-instrumental sound. Open to a small number of qualified students with instructor's permission. Prerequisite: THYG 555 or 556. (2 credits) Cogan (Not offered 99-00)

#### THYG 559 — Readings in Analysis

Introduces a wide spectrum of analyses that have become "classics." Authors range from C.P.E. Bach and Rameau to Schoenberg and Boulez. Through reading, listening, and discussion, the class evaluates how well the analyses reveal their chosen music, how analytical methods have changed, and how the range of analytical topics (harmony, rhythm, form, and others) is considered. (2 credits) Zaritzky (Not offered 99-00)

#### THYG 561 — Advanced Tonal Ear Training

Intensive practice in perception and performance of melodic shapes and tonal motions, linear and multilinear formations, rhythmic subdivisions, harmonic and contrapuntal textures, chromaticism, and modulation. Based on Gestalt pedagogy of Jersild's *Ear Training*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music from the Baroque, Classical, and Romantic periods. (2 credits) Zaritzky

#### THYG 562 — Contemporary Ear Training

Hearing and singing in 20th-century idioms. Intensive practice in perception and performance of rhythmic, intervallic, scalar, and tone-set formations. Based on Gestalt pedagogy of Edlund's *Modus Novus*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music of European and American 20th-century composers. (2 credits) Zaritzky

#### THYG 563 — Mathematical Systems

Introduces the application of mathematical ideas and structures to musical composition and theory. Selected topics in statistics, set theory, probability, nonlinear phenomena, proportional theory, and geometry as they apply to music from earliest to modern times. (Mathematical expertise is not a prerequisite.) (2 credits) Escot (Not offered 99-00)

**THYG 571 — Bach's Well-Tempered Clavier**

Introduces Bach's *Well-Tempered Clavier* through analysis, editing, listening, performance, readings, and transcription. Explores structures and genres (of preludes and fugues) and style (instruments, articulation, ornaments, and tempo). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, and Tovey. (2 credits) Felice (Not offered 99-00)

**THYG 572 — Beethoven's String Quartets**

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. (2 credits) Barry

**THYG 573 — German Lied: Analysis and Performance**

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. (2 credits) Stein

**THYG 574 — Twelve-Tone Music**

Studies various approaches to analysis of the seminal atonal and serial music of the Second Vienna School (Schoenberg, Berg, and Webern), as well as more recent developments (Babbitt, Stockhausen, and others). Analytical, performance, and/or compositional projects. (2 credits) Hoffmann

**THYG 575 — Music Since 1945**

Introduces the analysis and understanding of selected composers active since World War II: Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, and others. Readings and listening; analytical, performance, and/or compositional projects. (2 credits) Faculty (Not offered 99-00)

**THYG 576 — Ragas and Talas**

Studies the Indian theories of melodic mode and rhythm. Explores the principles of melodic/rhythmic construction and the systematic organization of modes and meters. Drawing upon historical and contemporary texts as frames of reference, specific performances will be analyzed. (2 credits) Row

**THYG 578 — Asian Modal Systems**

Studies the melodic modal systems of Arabic, Persian, Indian, Indonesian, Chinese, and Japanese musics. Explores the modal theories indigenous to each culture and works toward a universal theory of modality. (2 credits) Row (Not offered 99-00)

**THYG 579 — The Music of Hildegard von Bingen**

The historical, notational, analytical, and performance study of chants by the distinguished polymath of the 12th century. (2 credits) Escot (Not offered 99-00)

**THYG 581 — Interpretive Analysis I §**

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. (2 credits) Heiss

**THYG 582 — Interpretive Analysis II**

Continuation of THYG 581. Prerequisite: THYG 581. (2 credits)

**THYG 694 — Analytical Thesis**

Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 695 — Compositional Thesis**

Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 697 — Portfolio (first year)**

See Theoretical Studies program of study. (0 credit) Faculty

**THYG 699 — Portfolio (second year)**

See Theoretical Studies program of study. (0 credit) Faculty

**THYG 901 — Doctoral Seminar:****Theoretical Practice; Past, Present, Future**

Explores major patterns of theoretical thought and practice, and major developments of 20th-century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. (3 credits) Fletcher

**THYG 902 — Doctoral Seminar:****Advanced Theoretical Projects**

Individual projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required. Seminar meetings are devoted to presentations and critiques of individual projects. (3 credits) Cogan

**VOICE**

Clickner, Chair; Anderson, Craig, Decima, Fortunato, Haber, Hodam, Hughes, Iwama, Pearson, St. Laurent, Shelton, Vallecillo, Ward, Zambra

**Studio (VC 100, 500)****Classroom Instruction****VC 161 — Voice Class**

Instruction for non-majors; basic principles of voice production, vocal and practice techniques. (1 credit)

**VC 162 — Voice Class**

Continuation of VC 161. (1 credit)

**VC 261 — Voice Class**

Continuation of VC 162. (1 credit)

**VC 262 — Voice Class**

Continuation of VC 261. (1 credit)

**VC 363T — Diction for Singers**

Rules and techniques of pronunciation, enunciation, and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances, critiques, written and oral examinations. Text: John Moriarty's *Diction*. (2 credits) Ward

**VC 364T — Diction for Singers**

Continuation of VC 363T. Prerequisite: VC 363T. (2 credits)

**VC 371 — Vocal Techniques and Repertoire, English**

Surveys a wide range of vocal repertory and styles. Introduces the students to standard vocal literature as well as lesser-known composers. Class performances demonstrate familiarity with major styles, historical background, and characteristics of melody, harmony, rhythm, and accompaniment. Prerequisite: two of the following languages: French, German, Italian. Studio instructor's permission required for seniors and third-year Diploma students. (2 credits) St. Laurent

**VC 372 — Survey of Song Literature**

Continuation of VC 371. Prerequisite: VC 371. (2 credits)

**VC 521 — Voice Class**

Lectures, discussion, and individual attention to problems of vocal production and technique. Not available to Vocal Pedagogy or Vocal Performance majors. (2 credits) St. Laurent

**VC 522 — Voice Class**

Continuation of VC 521. Prerequisite: VC 521. (2 credits)



**VC 525 — Solfège for Singers**

Designed for singers who need music reading skills and additional proficiency in sight-singing. Emphasis on score reading from Renaissance motets to operatic excerpts. Development of skills used for learning repertoire; in-class *a cappella* ensemble sight-reading; audition preparation. (0 credit) Scripp

**VC 526 — Solfège for Singers**

Continuation of VC 525. Prerequisite: VC 525. (0 credit)

**VC 563 — Diction for Singers**

Graduate offering of VC 363T. (2 credits) Decima

**VC 564 — Diction for Singers**

Continuation of VC 563. Prerequisite: VC 563. (2 credits)

**VC 563T — Diction for Singers**

Graduate offering of VC 363T. (2 credits) Ward

**VC 564T — Diction for Singers**

Continuation of VC 563T. Prerequisite: VC 563T. (2 credits)

**VC 565 — Vocal Pedagogy**

Teaching demonstrations by guest lecturers and class members. Text: Vennard's *Singing: The Mechanism and the Technic*. Prerequisite for Voice department assistants. (2 credits) St. Laurent

**VC 566 — Vocal Pedagogy**

Study of voice therapy, speech pathology, and psychology of teaching. Texts: Cooper's *Change Your Voice, Change Your Life*; Green's *Voice*. Continuation of VC 565. Prerequisite: VC 565. (2 credits)

**VC 573 — Vocal Techniques and Repertoire, English and American**

A study of English and American songs from the lutenists to the present. Style, ensemble, diction, and basic communication. (2 credits) Iwama

**VC 574 — Vocal Techniques and Repertoire, English and American**

Continuation of VC 573. Prerequisite: VC 573. (2 credits)

**VC 575 — Vocal Techniques and Repertoire, French**

Performance and discussion of *mélodies*. Style, ensemble, diction, basic communication. Recommended as prerequisite but not required: VC 564. (2 credits) Iwama

**VC 576 — Vocal Techniques and Repertoire, French**

Continuation of VC 575. Prerequisite: VC 575. (2 credits)

**VC 577 — Vocal Techniques and Repertoire, German**

Performance and discussion of *Lieder*. Style, ensemble, diction, basic communication. Audition required. Prerequisite: VC 564. (2 credits) Decima

**VC 578 — Vocal Techniques and Repertoire, German**

Continuation of VC 577. Prerequisite: VC 577. (2 credits)

**VC 617/618 — Vocal Coaching**

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits) Anderson, Decima, Iwama, Ward

**VC 620 — Vocal Coaching**

Vocal Coaching beyond two semesters; charged at the part-time studio rate in addition to full-time tuition. (2 credits)

**WIND ENSEMBLE CONDUCTING**

Battisti, Chair; W. Drury

**Studio (WNDEN 500)****Classroom Instruction****WNDEN 401T — Woodwinds and Brass: Development and Literature I**

Survey of woodwind, brass, and percussion ensemble repertoire from the 15th through the 19th centuries. Examines the contribution of players, instrument manufacturers and developers, composers, and supporters of music. (2 credits) Battisti

**WNDEN 407T — Woodwinds and Brass: Development and Literature II**

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. Continuation of WNDEN 401T. Prerequisite: WNDEN 401T. (2 credits) Battisti (Not offered 99-00)

**WNDEN 437T — Wind Ensemble Conducting**

Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th- through 20th-century literature with performance ensemble. (2 credits) W. Drury

**WNDEN 438T — Wind Ensemble Conducting**

Continuation of WNDEN 437T. Prerequisite: WNDEN 437T. (2 credits) W. Drury

**WNDEN 501T — Woodwinds and Brass: Development and Literature I**

Graduate offering of WNDEN 401T. (2 credits) Battisti

**WNDEN 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading*, and vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

**WNDEN 504 — Score Reading**

Continuation of WNDEN 503. Prerequisite: WNDEN 503. (2 credits)

**WNDEN 505T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp (Not offered 99-00)

**WNDEN 506T — Advanced Solfege**

Develops skills in solfege and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfege and ear-training curriculum. Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. (2 credits) Scripp (Not offered 99-00)

**WNDEN 507T — Woodwinds and Brass: Development and Literature II**

Graduate offering of WNDEN 407T. Continuation of WNDEN 501T. Prerequisite: WNDEN 501T. (2 credits) Battisti (Not offered 99-00)

**WNDEN 537T — Wind Ensemble Conducting**  
Graduate offering of WNDEN 437T. (2 credits) W. Drury**WNDEN 538T — Wind Ensemble Conducting**  
Continuation of WNDEN 537T. Prerequisite: WNDEN 537T. (2 credits) W. Drury**WNDEN 567 — Advanced Wind Ensemble Conducting**  
Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th-through 20th-century repertoire. Instructor's permission required. (2 credits) Battisti**WNDEN 568 — Advanced Wind Ensemble Conducting**  
Continuation of WNDEN 567. Prerequisite: WNDEN 567. (2 credits)**WNDEN 667 — Advanced Wind Ensemble Conducting**  
Advanced conducting technique and score analysis. Continuation of WNDEN 568. Prerequisite: WNDEN 568. (2 credits) Battisti**WNDEN 668 — Advanced Wind Ensemble Conducting**  
Continuation of WNDEN 667. Prerequisite: WNDEN 667. (2 credits)**WOODWINDS**

Wrzesien, Chair; Ahlbeck, Heiss, Henegar, Krueger, Martin, McEwen, Nordstrom, Pilot, Radnofsky, Ranti, Robison, Ruggiero, F. Smith, R. Stoltzman, Svoboda, Wakao, Zoon

**Studio (WW 100, 500)****Classroom Instruction**

**WW 330T — Woodwind Performance Seminar**  
Defines and explores the professional culture of wind playing. Emphasis on flute, clarinet, oboe, and bassoon repertoire with piano. Saxophone and horn majors admitted with instructor's permission. Chamber music literature may be included as enrollment permits. (2 credits) Robison (Not offered 99-00)

**WW 471T — Orchestral Repertoire Class: Flute**  
A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. (0 credit) F. Smith (Not offered 99-00)

**WW 473T — Orchestral Repertoire Class: Oboe**  
A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. (0 credit) Faculty (Not offered 99-00)

**WW 475T — Orchestral Repertoire Class: Clarinet**  
A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. (0 credit) Martin, Nordstrom

**WW 477T — Orchestral Repertoire Class: Bassoon**  
A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. (0 credit) Svoboda

**WW 530T — Woodwind Performance Seminar**  
Graduate offering of WW 330T. (2 credits) Robison (Not offered 99-00)

**WW 571T — Orchestral Repertoire Class: Flute**  
Graduate offering of WW 471T. (1 credit) F. Smith (Not offered 99-00)

**WW 573T — Orchestral Repertoire Class: Oboe**  
Graduate offering of WW 473T. (1 credit) Faculty (Not offered 99-00)

**WW 575T — Orchestral Repertoire Class: Clarinet**  
Graduate offering of WW 475T. (1 credit) Martin, Nordstrom

**WW 577T — Orchestral Repertoire Class: Bassoon**  
Graduate offering of WW 477T. (1 credit) Svoboda



# ACADEMIC REGULATIONS AND INFORMATION

## RESPONSIBILITY

Responsibility and authority for admitting, continuing, promoting, and graduating students is vested in the President, Provost, and Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the College.

Students are responsible for understanding the *Catalog*, their degree program, and current academic regulations. The Conservatory reviews and revises its regulations annually; revisions become effective upon publication of the *Catalog*. Requirements for graduation are determined by degree programs described in the *Catalog* under which students enter the Conservatory.

NEC complies with the Student Right to Know and Crime Awareness and Campus Security Acts. For further information, see the *Student Handbook*.

## PROGRAMS OF STUDY

New England Conservatory awards Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate, and Artist diplomas.

## ADVISING

The Undergraduate and Graduate Academic Advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Master of Music, and Graduate Diploma programs. They help students select courses, meet educational and career goals, remedy academic difficulties, and better understand NEC's purposes and policies. The Associate Dean for Advanced Studies provides curricular advising for students in the doctoral program.

Studio instructors and department chairs serve as informal academic and career advisors. Peer Advisor Leaders (PALs), selected by faculty and administrators, help entering undergraduates and international students learn about NEC.

## RESIDENCE POLICY

### *Full-Time Status*

New England Conservatory requires students to register full time. Baccalaureate candidates must enroll for eight full-time semesters to qualify for the degree; Undergraduate Diploma students, for six. Master of Music and Graduate Diploma candidates must enroll for four full-time semesters; doctoral students, for the first two semesters. Students may not accelerate requirements to complete programs in fewer than the required number of full-time semesters (exceptions are made for transfer students). Master's candidates must complete requirements within five years of matriculation.



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### *Part-Time Status*

Conservatory students who need to pursue part-time study must petition the Dean of Students for permission to do so. Doctoral candidates may study part time after their first year, with approval from the Associate Dean for Advanced Studies.

## CREDIT LOADS AND ENROLLMENT STATUS

The number of credits determines enrollment status, which the Conservatory defines as full-time, part-time, half-time, or less than half-time. Students with permission to register for less than full-time loads will be billed on a per-credit basis (see *Tuition*). Definitions differ for each degree/diploma program:

	<u>Full-time</u>	<u>Part-time</u>	<u>Half-time</u>
Diploma	10-13	fewer than 10	at least 5
Bachelor of Music	12-16	fewer than 12	at least 6
Graduate Diploma	6-8	fewer than 6	at least 3
Master of Music	8-10	fewer than 8	at least 4
Doctor of Musical Arts	8-10	fewer than 8	at least 4

All Artist Diploma students are full-time. The course load is four credits. Additional credits may be taken only with the approval of the Artist Diploma Committee.

Since changes in enrollment status affect financial aid, students requesting permission to be part-time should also consult the Financial Aid Office.

## REGISTRATION

Registration certifies enrollment in classes, ensembles, and studios; it also continues long-term advising about programs and careers.

New students register in September and January; continuing students, in October and March. Students receive registration priority according to class year, except those enrolled in the NEC/Tufts program (who may register at any time).

To register, students meet with their academic advisor. Students register for all degree requirements, as outlined in the *Program of Study*. Those wishing to enroll in courses requiring audition or consent must obtain instructor's written permission to do so.

New students must provide the Registrar's Office with proof of qualifying degrees to register. An official transcript constitutes such proof.

Late registration occurs during the first week of each semester's classes; there is a fee (see *Fees*). Students returning to active status may register during registration period or in the first week of classes at no charge.

### *Adding or Dropping Classes during Term*

Students may add or drop classes during the Add/Drop period (see *Academic Calendar*) with approval of their academic advisor; adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

NEC/Tufts students may drop courses at NEC up to six class days after classes begin at Tufts. Those wishing to add courses at NEC must do so either after registration at Tufts (see double-degree policy statement) or within NEC's Add/Drop period.

### *Withdrawing from Classes during Term*

After the Add/Drop period has ended, students may withdraw from classes with their advisor's approval. Students may not withdraw from promotionals, recitals, ensembles, studios, or chamber music, except by department consent and with approval of the academic advisor or Dean of Students. No one may withdraw from courses during the final two weeks of classes. Withdrawals are notated as *W* on transcripts.

## ATTENDANCE

NEC expects new students to arrive by the first day of orientation; continuing students, by the first day of classes. Students arriving after the last day of Add/Drop and late registration will not be allowed to register.

Students are responsible for understanding course, studio, and ensemble attendance policies. The Conservatory will grant official excuses only for documented illness, bereavement, jury duty, religious holidays, or special circumstances.

Massachusetts state law provides that:

Any student ... who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused ..., and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution ... No adverse or prejudicial effects shall result to any student ...

The *Student Handbook* contains additional information on attendance policies.

## STUDENT CLASSIFICATIONS

**Enrolled:** A student who has been admitted to, has paid the tuition deposit for, and has registered in, a program is *enrolled*.

**Active:** A student who is enrolled in, registered for, and attending, scheduled activities, is *active*.

**Leave of Absence:** A student who discontinues active enrollment during, and for only part of, a semester is, with permission of the Dean of Students, on a *leave of absence*.

**Inactive:** A student who does not register for one or more semesters, but who intends to return to NEC, is *inactive*.

**Withdrawn:** A student who has not registered at, and does not intend to return to, NEC is *withdrawn*.

**Suspended:** A student who is not allowed to continue at NEC for academic or disciplinary reasons is *suspended*.

**Dismissed:** A student whose enrollment is permanently cancelled is *dismissed*.



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Students maintain active status by registering for the next semester. Those failing to register during regular registration endanger their eligibility for financial aid and will be institutionally withdrawn at the end of that semester.

### LEAVING ACTIVE STATUS

For students leaving school between semesters, whether to go inactive or to withdraw, the effective date of the status change will be the last day of the semester completed. For a student leaving school during the semester, the effective date is the day the student submits the petition to the Dean of Students. For students who withdraw from school but do not notify the Dean's Office, the effective date will be the last documented date of attendance at NEC.

Students who decide to discontinue their studies or withdraw after registration must notify the Dean of Students in writing before the first class day of the next semester. Failure to do so will result in an obligation to pay a portion of tuition and fees (see *Refund Policy*).

#### *Inactive*

Students wishing to discontinue active status in their program petition the Dean of Students for permission to go inactive.

#### *Withdrawal*

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students.

#### *Leave of Absence*

A student who wishes to discontinue enrollment during the semester, but who expects to return to active status in the following semester, may petition the Dean of Students for a leave of absence. Such a leave, granted only for exceptional medical or personal circumstances, may not exceed six months. Students on leave are not placed in Guaranteed Student Loan repayment status, nor are they subject to the reactivation fee, though they are liable for tuition and fees (see *Refund Policy*). Students on leave of absence must petition for permission to return to active status, providing documentation of their readiness to resume their program of study. Such petitions are reviewed by the academic advisor, Dean of Students, and Provost. Those failing to return after the stipulated time will be shifted to inactive status in their program.

### *Suspension*

Students may be suspended from their program for academic or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the reactivation fee (see *Fees*).

### *Transcript Record for Students Leaving Active Status*

Students who leave active status after the Add/Drop period, for whatever reason, will receive the notation *W* (Withdrawn) for all courses on their transcripts. Those who have completed at least 12 weeks of the semester may petition the Dean of Students for final grades or incompletes in classes or studios.

### RETURN TO ACTIVE STATUS

Students who wish to return to the Conservatory must:

- 1) petition the Dean of Students to return;
- 2) prepare to resume studies in their department, either by audition or conference with the chair;
- 3) pay outstanding bills, including fees (see *Fees*);
- 4) verify the status of financial aid files;
- 5) register during the appropriate registration period.

Students who wish to return to NEC after having withdrawn must reapply through the Admissions Office. Previously earned course credits and grades may only be reapplied to the program with permission from the Dean of Students.

Students returning to active status may require retesting in Music Theory to determine whether previous credits still apply. Departments will grant studio credit based on audition.



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## ACADEMIC ADMISSIONS

New England Conservatory requires applicants to demonstrate their ability to undertake rigorous academic work. Applicants to the undergraduate programs must have a GPA of 2.75 or better on their high school transcripts and a score of 1,000 or better in their combined SAT score.

NEC also requires that international students, or those whose first language is not English, demonstrate their readiness to pursue programs of higher education in English. Undergraduates must document scores of 500 or better in the Test of English as a Foreign Language (TOEFL). Graduate students must achieve a score of 550 or better. Doctoral students must meet high standards for written English in their entrance examination.

## ENGLISH PROGRAM

New England Conservatory requires TOEFL scores of 500 or better for undergraduate and 550 or better for graduate admission. Applicants who have not achieved these levels of proficiency are required to enroll in the Conservatory's English as a Second Language Summer Program. Upon successful completion of this program, students may provisionally enroll in their regular degree curriculum.

Undergraduates who have not achieved scores of 540 may not enroll in Music History or Liberal Arts courses (except by permission); the requirement for Music-in-Education courses is 550. They will be required to continue in the English as a Second Language Program until they have earned scores of 575 or better on the TOEFL or received a grade of B- or better for work in ESL classes during the academic year. They may apply ESL credits to their programs.

Graduate students who have not achieved scores of 550 must enroll in Intensive English or English as a Second Language classes. Those who have not yet scored 575 or better may not enroll in any Musicology classes and will normally enroll in English as a Second Language courses for zero credit.

New students who have not achieved the minimum score by the end of the first semester will not be allowed to continue in their program.

The *International Student Handbook* contains additional information about language requirements and the English program.

## STUDENT CLASS YEAR

The combination of earned credits and successfully completed promotionals determines students' class years.

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0-27	N/A
U2	28-57	1st to 2nd year
U3	58-87	2nd to 3rd year
U4	88+	3rd to 4th year

## NEC/Tufts Degree

T1	N/A	N/A
T2	N/A	1st to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A

## Undergraduate Diploma

D1	0-23	N/A
D2	24-47	1st to 2nd year
D3	48+	2nd to 3rd year

## Master of Music

G1	0-15	N/A
G2	16+	1st to 2nd year

## Graduate Diploma

P1	0-11	N/A
P2	12+	1st to 2nd year

\*For most majors, advancing from one year to the next includes passing a promotional evaluation (see *Promotionals and Programs of Study*).

## TRANSFER CREDIT

### Undergraduate Students

Auditions determine students' studio level and ensemble requirement. Placement exams and evaluation of transcripts decide class year and the number of semesters required to complete the program. International students may transfer credit if they have met NEC's English language requirement. Transfer credit grades are not calculated into cumulative grade point averages.



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NEC awards transfer credit to students previously enrolled in programs at other institutions after approval from the Dean's Office, as agreed in writing. To apply for transfer credit, students must provide course descriptions and official transcripts. NEC will not accept *Pass/Fail* credits. Students who have attended foreign institutions must provide official transcripts with any necessary translations, as well as explanations of grades, class hours, and course descriptions.

Students may transfer no more than 60 credits toward the bachelor's degree or 36 credits toward the Undergraduate Diploma (see *After Matriculation*). Enrolled students who wish to substitute transfer credit for required classes must have approval from the academic advisor and department chair. Students transferring into the Conservatory should expect to lose credits.

#### **Prior to matriculation**

Credit transfers to NEC's undergraduate programs as follows:

- 1) Studio credits transfer according to audition placement.
- 2) Ensemble credits transfer according to students' studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.
- 3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.
- 4) Music Theory credits transfer with grades of *C* or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.
- 5) Music History credits transfer with grades of *C* or better, provided that the work compares to NEC courses, as determined by the department.
- 6) Liberal Arts credits transfer with grades of *C* or better. Writing courses with grades of *B-* or better may substitute for NEC's first-year writing course. The Liberal Arts department chair must approve substitutes for Freshman Seminars.
- 7) Elective credits transfer toward elective requirements with grades of *C* or better.

#### **After matriculation**

Students may transfer from 4 to 16 credits, with grades of *C* or better (*B-* or better for writing course) as follows:

- 1) English-speaking students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.
- 2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as general electives. Students must obtain advance approval from the academic advisor and department chair.

Undergraduates who change programs before graduation (bachelor's to diploma or diploma to bachelor's) may transfer all credits earned at NEC. All grades will figure in the cumulative grade point average for the new program.

Those who transfer credit after matriculation may not use such credits to accelerate in their program (see *Residence Policy*).

#### **Graduate Students**

Master's students may transfer up to four graduate credits (earned in musical disciplines at other institutions with grades of *B* or better) as electives in courses that do not duplicate NEC offerings. The Conservatory does not transfer studio, ensemble, or chamber music credits. Enrolled students who take courses elsewhere must obtain advance approval from their academic advisor and, where appropriate, department chair. Graduate Diploma students must petition the Dean's Office for transfer credit. Transfer credit grades are not calculated into cumulative grade point averages.

Graduate students who change programs (from M.M. to G.D. or G.D. to M.M.) may transfer all NEC credits with grades of *B* or better to the new program, with approval of their department chair and academic advisor. Grades will figure in the cumulative grade point average of the new program.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs.

### **CREDIT BY EXAMINATION**

#### **Advanced Placement Program (APP)**

Undergraduate students may receive up to four credits in addition to transfer credits toward the Bachelor's degree through the Advanced Placement Program (APP), provided they do not take courses covering the same material. NEC accepts APP scores of 3 or better in general studies and appropriate electives, but requires scores of 5 on the English Literature/Composition or the English Language/Composition exam to exempt students from the first-year writing requirement.

#### **College-Level Examination Program (CLEP)**

With prior approval from the Dean of Students or academic advisor, undergraduate students may transfer up to four credits earned through the College-Level Examination Program (CLEP) exams; if they fall behind in their degree program, they may transfer up to 12 such credits (see *Transfer Credit*).

#### **International Exams**

The Conservatory awards approximately one year of undergraduate Liberal Arts and elective credit to students who have earned the International Baccalaureate. NEC also awards undergraduate Liberal Arts and elective credit to students for A-level exams.

### **AUDITING**

Enrolled students may audit classes. Those wishing to do so must obtain the instructor's consent and pay an audit fee (in addition to tuition). A record of audited courses appears on the transcript (with the notation *AUD*). Students may not receive credit for audited courses.



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## SPECIAL STUDENTS

Special students are non-matriculated students taking courses for credit. Application and registration takes place at the beginning of each semester through the Registrar's Office. Special students are accepted into classes only with the instructor's permission and as space permits; those registering for studio in the Strings department must also enroll in ensemble. No degree or diploma is awarded to special students; however, they may petition to apply credits to subsequent programs. Studio credit will not be applied.

## GRADING SYSTEM

### *Undergraduate Studio and Course Work*

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D	1.00
F	0
W Withdrawn	0
INC Incomplete	0

### *Graduate Studio and Course Work*

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C	2.00
F	0
W Withdrawn	0
INC Incomplete	0

### *Ensemble and Chamber Music*

P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail

## *Promotional and Recital*

P	Pass
IP	In Progress
U	Unsatisfactory

The notation *ND* (Non-Degree) after a grade signifies that neither the grade nor the credit applies to the student's program. For recitals, only grades of *P* appear on transcripts. For promotionals:

1. A grade of *P* indicates a student has achieved the level of performance required for promotion.
2. A grade of *IP* indicates a student has not successfully completed work during the semester and additional time is needed.
3. A grade of *U* indicates a student has not achieved the level of performance required for promotion, or has not taken the promotional.

## *Course Credit*

One credit generally equals 15 hours of class instruction per semester; exceptions include studio and ensemble.

## *Grade Point Averages*

Each semester the Registrar's Office calculates grade point averages (GPAs) for students by multiplying the credits for courses by the quality points for the grades in every course, then dividing by the total number of credits completed. Grades of *P+*, *P*, *P-*, *F\** (ensemble and Intensive English only), *INC*, *IP*, or *U* do not compute as part of the GPA. When an *INC* is replaced by a letter grade, the GPA is recalculated. The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of NEC averaging credits. NEC Summer School grades applied to programs are computed on the same basis.

## *Grade Changes*

The Registrar and Dean of Students approve grade changes to correct errors in calculation or recording. The instructor submits requests for such changes to the Registrar, using the "Change of Grade" form.

## *Repeated Courses*

Except in specified cases, students may not earn academic credit twice for the same course. They may, however, retake a course for a higher grade. In that event, both grades will appear on the transcript; only the higher grade is calculated in the GPA.

## INCOMPLETES

Students unable to complete course requirements as a result of illness, bereavement, or special circumstances may petition for Incompletes; both the instructor and Dean of Students must approve this petition. Students who receive Incompletes in classes must complete all work no later than two weeks after the first day of the following semester of attendance; otherwise, they will receive failing grades. The transcript will temporarily note an *INC* (for Incomplete), which will remain until the instructor submits a final grade.



## ACADEMIC STANDING

### *Dean's List: Bachelor's and Master's Programs*

Students who complete full-time studies with minimum semester GPAs of 3.70 (for the bachelor's program) or 3.90 (for the master's), and who receive no grades of *U*, *F*, *INC*, or *IP*, qualify for the Dean's List. They may take up to two (non-studio) credits beyond full-time load in the next semester without additional charge. They may not, however, use such credits to accelerate programs (see *Residence Policy*). Students enrolled in the Undergraduate, Graduate, or Artist diploma or Doctor of Musical Arts are not eligible for the Dean's List.

Students enrolled full time in the NEC/Tufts program qualify for the Dean's List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean's List, independent of Tufts.

### *Good Academic Standing*

To qualify for continued financial assistance (see *Financial Aid*), Conservatory students must remain in good academic standing; that is, pass promotionals, receive no more than one failing grade in classes or ensembles, and earn minimum GPAs of 2.00 (undergraduates) or 3.00 (graduates).

### *Satisfactory Academic Progress*

NEC defines satisfactory academic progress as successful completion of at least 67% of all registered credits for the academic year, as well as successful completion of any promotional evaluation (see *Academic Probation*).

At the end of the academic year, the Academic Review Committee considers records to determine whether students have made satisfactory academic progress. Those who have not fulfilled the requirement may be placed on academic probation; they may also forfeit eligibility for financial aid. The Committee considers exceptions in cases of illness, bereavement, or personal circumstances.

### *Academic Probation*

Academic Probation provides both a warning and a method of supervision for students whose work has not met NEC's requirements. The Academic Review Committee adjudicates cases of students subject to academic probation, suspension, or dismissal; its decisions appear on transcripts.

The Committee places a student on academic probation for:

- 1) a GPA below 2.00 for undergraduates or 3.00 for graduates;
- 2) two or more failing grades;
- 3) failure in studio or IEP;
- 4) *U* (Unsatisfactory) in a promotional; or
- 5) failure to make satisfactory progress.

Students on academic probation may not withdraw from courses; they will meet regularly with their academic advisor or the Dean of Students. The Academic Review Committee may stipulate additional terms required for students to return to good standing.

Students with two consecutive unsatisfactory academic records or two consecutive unsatisfactory promotionals are subject to suspension. Suspended students must request permission to return from the Academic Review Committee, through their studio department and the Dean's Office. Students who receive permission to return from suspension do so on probation and, normally, do not qualify for financial aid in their first semester. But the Committee will consider appeals to allow students to qualify for aid.

Suspended students allowed to return who do not achieve satisfactory academic standing in their first semester are subject to dismissal.

## DISCIPLINARY ACTION

### *Academic Integrity*

Students have an obligation to behave honorably and ethically in carrying out their academic, musical, and personal work. In conjunction with the Discipline Committee, the Dean of Students will adjudicate issues of academic or personal integrity, including cheating or plagiarism. Penalties range from disciplinary probation to suspension or dismissal.

### *Disciplinary Probation*

The Dean of Students and Discipline Committee are authorized to review student conduct considered detrimental to others or inconsistent with the expectations of NEC. They may recommend a warning, probation, or suspension. For policies and procedures, see the *Student Handbook*.

## STUDIO

Studio instruction is at the core of the Conservatory education. Students enrolled in four-credit studio courses should expect 13 to 15 one-hour private lessons each semester (scheduling for these lessons is the responsibility of the student and instructor).

### *Studio as Elective Credit*

Students may take up to eight studio credits in the bachelor's program, or four in the master's, to fulfill elective requirements. Graduate Music-in-Education and Musicology majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.

### *Beyond-Degree Studio*

Students who complete all studio requirements, yet remain enrolled in their program, may register for beyond-degree studio (charged at 60% of the studio rate: see *Tuition*). The Conservatory awards grades, but not credit, for beyond-degree studio. String majors who register for beyond-degree studio must also enroll in ensemble.



### *Studio Instructor Change Petition*

Students who wish to consider changing studio instructors should begin by consulting their department chair; those studying with the chair should meet with the Provost. The procedure requires careful advising and needs the approval of the student's current and proposed instructor, department chair, and the Provost. Petitions for change of studio instructors should be completed prior to the beginning of the semester; they must be filed by the end of the Add/Drop period.

### CHANGE OF PROGRAM OR MAJOR

Students who wish to change their program or major should consult their studio instructor, academic advisor, and the Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, the Dean of Students, and, when necessary, the Provost. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect.

### PROMOTIONALS AND GRADUATION RECITALS

#### *Promotionals*

Promotionals are departmental evaluations in students' major area of study; they usually take place after two semesters of studio enrollment. Students perform for their department faculty, or present work for faculty review. Those who pass their promotional move up by class year; those who fail are placed on Academic Probation. Candidates for the Graduate Diploma give half or full recitals for promotionals (see *Department Requirements*); those in the Doctoral program are not required to give promotionals.

Students may neither drop nor withdraw from promotionals; under exceptional circumstances, though, they may petition the department chair and Dean of Students to have them deferred, using the Promotional Deferral form. When a deferred promotional request is approved, students drop the promotional and add it for the next semester. No grade appears on the transcript.

### *Graduation Recitals*

Most Conservatory programs require graduation recitals (see *Programs of Study*). In addition, some departments require a student to pass a pre-recital before giving the recital.

Students may perform their graduation recital at any time up to one week before Commencement. Those wishing to give their recital off campus need prior approval from their department chair. In those cases, students must submit recital tapes.

For D.M.A. recital requirements, see *Doctor of Musical Arts*.

### INDEPENDENT STUDY

Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics, meeting at specified intervals through the semester. Independent Study topics should not duplicate other Conservatory courses, including studio, ensemble, or chamber music. The Music History, Musicology, and Music Education departments do not allow independent studies. Independent Study petitions must be completed and approved no later than the end of the Add/Drop period.

#### *Undergraduate*

Students in the Bachelor's program may earn from one to three credits for each faculty-directed independent study (up to a limit of six credits); those in the Undergraduate Diploma program may request independent study only in music-related subjects. Independent study credit applies to Liberal Arts or elective requirements.

To qualify, an undergraduate must have a minimum CGPA of 3.00 and must submit an independent study petition to the instructor, department chair, Undergraduate Academic Advisor, and Dean of Students.

#### *Graduate*

Graduate students may apply independent study credit only toward elective requirements (up to a limit of two credits). A graduate student must have a minimum CGPA of 3.70 and must submit an independent study petition to the instructor, department chair, Graduate Academic Advisor, and Dean of Students.

#### *Doctoral*

Students in the D.M.A. program may register for Extended-Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one to two credits and must be approved by the instructor and the Associate Dean for Advanced Studies.



## MASTER'S EXAMINATIONS IN MUSIC HISTORY AND MUSIC THEORY

As part of their degree requirements, Master's candidates must pass the Music History comprehensive and Music Theory competency examinations, given each semester (see *Academic Calendar*). Students should be present at, and attempt all portions of, these examinations until they fulfill the requirements. They will have an opportunity to review results with the faculty.

### *Music History Comprehensive Examination*

The history exam tests students' familiarity with musical repertoire and stylistic developments from the Middle Ages to the present. It includes seven sections: listening, essay, Medieval/Renaissance, Baroque, Classical, Romantic, and 20th Century. Sections on Jazz and Non-Western music may substitute for a maximum of two of the historical periods.

### *Music Theory Competency Examination*

The theory exam tests students' skills in hearing and analysis. The hearing section consists of dictation of intervals, an unaccompanied tonal melody, and basic tonal chord progressions; analysis examines knowledge of musical structure.

Students must pass both parts of this exam before enrolling in any Theoretical Studies course. Those who do not wish to meet the requirement by testing may enroll in the year-long, non-credit Graduate Remedial Music Theory class, for a fee (see *Tuition and Fees*). Passing this class is equivalent to passing the competency examination.

### *In Absentia Examinations*

Master's students may petition to take either the Music History or Music Theory examination *in absentia*. Those wishing to do so should file written requests no later than four weeks before the scheduled exam date.

Only students who have completed all other degree requirements and who reside out of state qualify for *in absentia* exams (see *Petition for In Absentia Examination*). There is a fee (see *Fees*).

## CROSS-REGISTRATION

### *Undergraduate*

Conservatory students may enroll in classes taught at Northeastern University, Simmons College, and Tufts University (though not at the School of the Museum of Fine Arts through Tufts), applying such credits to their programs. Students cross-register for no more than two semesters, in courses that do not duplicate NEC offerings. Students whose native language is not English must have a minimum TOEFL score of 540 to cross-register. Those selecting courses at Northeastern must first receive permission from NEC's Registrar and academic advisor, then from Northeastern's Registrar. Those selecting courses at Simmons or Tufts must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at the second institution.

### *Graduate*

Conservatory students may take graduate music courses at Tufts University and apply such credits to their programs. Generally, students may cross-register for no more than one semester, and may elect only courses that do not duplicate NEC offerings. Students must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at Tufts.

Music Education majors and students pursuing Massachusetts Teacher Certification may cross-register at Northeastern University for selected courses that fulfill Music Education requirements. They must first receive permission from the Music-in-Education department chair and Dean of Students, then from Northeastern's Registrar.

## BACHELOR OF MUSIC DOUBLE MAJOR

Bachelor's candidates who wish to apply for a double major, combining performance with Music History or Theoretical Studies, may do so at the end of the second year. Those wishing to combine two performance areas (or a performance area and Composition), may apply to do so at the end of the first year. Additional tuition will be charged for such programs (see *Tuition and Fees*). The double major requires approval of both department chairs, the academic advisor, and the Provost. Students who receive permission to pursue the double major must be in residence for five full-time years.

## NEC/TUFTS UNIVERSITY FIVE-YEAR DOUBLE DEGREE PROGRAM

Students who wish to combine degree studies in music and liberal arts may apply to the NEC/Tufts University five-year double degree program, which awards the Bachelor of Music degree from NEC and the Bachelor of Arts (or Science) degree from Tufts. Tufts offers double-degree students the opportunity to major in any area except music.

Such students must earn a minimum of 82 credits at NEC and 24 credits (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors at each institution. They must complete all requirements at both institutions to qualify for either degree.

Students transferring from other institutions are not usually accepted into this program. However, those already enrolled at either NEC or Tufts may seek admission to the program by applying to the second school. Students wishing to end participation in the program may complete studies at either institution.

## SECOND MASTER OF MUSIC DEGREE

Graduate students who have completed a first master's may earn a second Master of Music degree. At the end of their first year, students interested in pursuing this second master's should consult with the Graduate Academic Advisor, then submit a proposed curriculum for approval by the department chair and Dean of Students.

The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students hoping to earn two master's degrees should anticipate enrolling in eight semesters of studio. However, they may petition for permission to meet their requirements with two additional semesters of studio. Such petitions require the approval of the department chair, Graduate Academic Advisor, and Provost.

## GRADUATION REQUIREMENTS

Students graduate when they have satisfactorily completed all program requirements.

To qualify for graduation, a degree/diploma candidate will:

- 1) see the academic advisor for a graduation review;
- 2) complete and file an intent to graduate form by the stipulated deadline (see *Academic Calendar*);
- 3) complete all degree requirements, including courses, promotionals, recitals, theses and final projects, non-credit requirements, courses transferred from other school, and degree examinations (for D.M.A. requirements, see *Doctor of Musical Arts*);
- 4) achieve a minimum CGPA of 2.00 (undergraduate) or 3.00 (graduate);
- 5) complete all grades of Incomplete or In Progress;
- 6) meet all obligations, including the return of books, instruments, and music to respective libraries;
- 7) pay any fees, tuition, fines, or emergency loans;
- 8) complete an exit interview with the Financial Aid Office;

Students on Academic or Disciplinary Probation may not graduate until they have fulfilled the terms of probation.

NEC expects master's candidates to complete all degree requirements within five years of matriculation; doctoral students, within seven years.

Degree candidates who have not yet met all examination requirements may participate in the Commencement ceremony, provided they have completed all departmental evaluations (e.g., pre-recital, recital, portfolio), ensembles, and credit-bearing activities. Such students will not receive degrees.

## GRADUATION HONORS AND AWARDS

### *Academic Honors*

Faculty Council awards Academic Honors to degree candidates who achieve a cumulative grade point average of 3.70 (undergraduates) or 3.85 (graduates).

### *Distinction in Performance*

In consultation with departments, Faculty Council recognizes outstanding achievement in performance by awarding Distinction in Performance to degree candidates.

### *George Whitefield Chadwick Medal*

Faculty Council awards the George Whitefield Chadwick Medal to a graduating bachelor's degree student whose record of achievement has been distinguished by superior accomplishment in the major field, supplementary studies, extracurricular activities, and citizenship.

### *Gunther Schuller Medal*

Faculty Council awards the Gunther Schuller Medal to a graduate degree candidate who has made extraordinary contributions to the life of the Conservatory.

### *Pi Kappa Lambda*

NEC's chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year, on the basis of extraordinary musical and personal achievement. Pi Kappa Lambda also sponsors an annual scholarship competition for returning third- or fourth-year undergraduates, graduate students, and Artist Diploma candidates.

### *Presidential Scholars*

The Presidential Scholar awards, NEC's most prestigious scholarships, are given to returning students who exhibit exceptional ability and potential as performers. They are awarded at the President's Convocation in alternate years.

The Charlotte F. Rabb Presidential Scholars Fund  
The E.P. and Margaret Richardson Presidential Scholars Fund  
The John Moriarty Presidential Scholars Fund  
The Laurence Lesser Presidential Scholars Fund

## ACADEMIC RECORDS

The Registrar's Office issues official transcripts, which bear the notation "Official Transcript," the College seal, and the Registrar's signature. In response to written requests (which must be dated and signed), the Registrar's Office will send such transcripts to designated institutions or issue them to students in sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation "Unofficial Transcript—not valid for transfer," are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see *Fees*). The Registrar's Office will not release transcripts or degrees for students whose accounts are in arrears.

NEC recognizes students' right to examine their educational records and control access by others in accordance with the Family Educational Rights and Privacy Act (FERPA), passed by the U.S. Congress in 1974. Copies of NEC's FERPA policy are available in the Registrar's Office.



# HEALTH SERVICES AND RESIDENCE HALL INFORMATION

HIROSHI OE '99 DP



## HEALTH SERVICES

The Commonwealth of Massachusetts requires all full-time and three-quarter-time students to be enrolled in qualifying student health insurance plans (Q-SHIPs). Therefore, NEC has arranged for its students to participate in a two-part student health services program: primary care, provided by Lane Health Center at Northeastern University; and student health insurance, administered by Chickering Insurance Agency. This plan covers basic accident and sickness benefits for a 12-month period, and meets or exceeds all Massachusetts Q-SHIP requirements. A full description of coverage is sent to students; additional copies are available from the Director of Student Life.

### *Lane Health Center*

Lane Health Center is a student health clinic providing walk-in and scheduled health and wellness treatments. Services include emergency and primary care, some laboratory tests and x-rays, physical therapy, access to limited specialty clinics, and mental health treatment. With assistance of services from nearby medical centers, Lane Health Center is equipped to deal with any medical condition.

Located in the Forsyth Building at Northeastern University (within two blocks of NEC), the clinic is open from 9 a.m. to 7 p.m., Monday through Friday, with additional hours on Saturdays (hours vary). Students may see nurse practitioners and staff physicians with or without appointment; however, appointments are encouraged. Twenty-four-hour emergency assistance is available through the New England Baptist Hospital.

NEC requires all Residence Hall students to join the Lane Health Center; students not living in the Residence Hall are encouraged to join as well.

### *Health Insurance*

Students who subscribe to the insurance portion of the NEC Health Services program must also enroll in the Lane Health Center portion. However, students who demonstrate comparable insurance coverage may waive the insurance, but still subscribe to Lane Health Center. Full- and three-quarter-time students who wish to waive coverage must sign a waiver attesting to comparable insurance coverage. If this waiver is not signed and returned to the Business Office on or before August 15, 1999, NEC will enroll students and charge them for participation in the full NEC Health Services program.

For further information, students should contact the Director of Student Life.

### *Leave of Absence Coverage*

Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see *Leave of Absence Policy*).

### *Dental Coverage*

Neither Lane nor Chickering offers a dental plan; however, there are options available. For further information, contact the Director of Student Life.

### *Medical Records*

Prior to registration, students must submit medical information as required by federal and Massachusetts regulations—including proof of immunization.

### *Counseling Center*

NEC offers students an in-house counseling center to address a wide range of concerns, including performance anxiety, personal or professional identity, self-esteem, relationships, depression, anxiety, and substance abuse. Visits are confidential and free to enrolled students. For appointments or information, call (617) 585-1398.

## CONSERVATORY RESIDENCE HALL

### *Housing Contract*

The Conservatory Residence Hall provides double rooms, with a small number of single rooms and graduate suites. In their first year at the Conservatory, all undergraduates, including transfer students, must live in the Residence Hall, unless they are:

- 1) living at home with parents;
- 2) 21 years of age or older;
- 3) married.

### *Regulations*

- 1) The Residence Hall contract is binding for a full academic year; rooms are not available on a semester basis.
- 2) The Residence Hall \$500 deposit secures a room, as space is available. This deposit is refundable following an acceptable inspection at the end of the year. The cost of damages incurred by students, however, will be subtracted from it. The deposit may also be refunded should students decide, on or before June 15, not to reside in the Residence Hall.
- 3) The full Health Services fee must be paid by August 1.
- 4) Rooms will be assigned as reservations and deposits are received.
- 5) Residence Hall rates include room and two meals per day: breakfast and dinner on weekdays, and brunch and dinner on weekends. Participation in the meal plan is required of Residence Hall students. Information on the specific plan is available from the Director of Student Life.

- 6) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract in cases of students whose behavior is considered detrimental to the interests of students or the community.
- 7) Residents who withdraw from NEC must follow Conservatory procedures (see *Refund Policy*); however, the time period will begin on the day the Residence Hall opens, rather than on the first class day.

### *Resident Assistants*

Six Resident Assistants serve as liaisons between administration and students. They work closely with the Director of Student Life on programming for resident students.

### *Vacation Policy*

During Thanksgiving and spring vacations, the Residence Hall remains open, though there is no meal service. The Residence Hall closes for winter vacation.



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# FINANCIAL INFORMATION

Tuition and fees cover only part of the cost of educating NEC students. The balance is met by funds, gifts, and bequests. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

## TUITION

The Conservatory expects students to be full-time (for status definitions, see *Credit Loads and Enrollment Status*).

### *Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts*

<b>Full-time tuition</b> (academic year)	\$19,650
<b>Part-time tuition*</b>	
Studio per semester (4 credits)	\$4,915
Undergraduate course credit hour	\$635
Graduate course credit hour	\$1,270
<b>Non-credit</b>	
Beyond-degree studio per semester (4 credits)	\$2,950
Beyond-degree studio per semester (2 credits) (see <i>Beyond-Degree Studio</i> )	\$1,500
Graduate Remedial Theory	\$740
Language Course (Vocal Perf. & Ped. only)	\$1,000

\*Students may enroll part-time only with prior permission from the Dean of Students (see *Residence Policy*).

## *Graduate Diploma*

<b>Full-time tuition</b> (academic year)	\$15,720
<b>Opera surcharge</b> per semester charged to full-time Graduate Diploma students in the Opera Program	\$1,000
<b>Part-time tuition*</b>	
Studio per semester (4 credits)	\$4,915
Graduate course credit hour	\$1,270
<b>Non-credit</b>	
Beyond-degree studio per semester (4 credits)	\$2,830
Beyond-degree studio per semester (2 credits) (see <i>Beyond-Degree Studio</i> )	\$1,450

\*Students must petition to enroll part-time *before registration*.

## *Special Students*

<b>Studio</b> per semester	\$4,915
<b>Undergraduate</b> course credit hour	\$635
<b>Graduate</b> course credit hour	\$1,270

## RESIDENCE HALL CHARGES\*

<b>Room-and-board</b>	
Double occupancy (includes two meals a day, seven days a week)	\$8,600
Graduate Suites	\$10,500
Single occupancy (includes two meals a day, seven days a week)	\$11,500

\*To be paid in installments of 50% for the fall semester and 50% for the spring semester.



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## FEES

### *Preliminary Fees*

Application and audition <sup>1</sup>	\$100
Application for additional NEC degree program <sup>1</sup>	\$50
Audition schedule change or special audition <sup>1</sup>	\$60
Each additional entrance audition	\$60
Special student application <sup>2</sup>	\$100

### *Deposits*

Residence Hall reservation <sup>3</sup> & damage deposit <sup>4</sup>	\$500
Tuition deposit for new students <sup>1</sup>	\$500

### *General Fees*

Continuance (per semester) <sup>5</sup>	\$150
Re-activation fee <sup>6</sup>	\$150
Course audit <sup>7</sup>	\$250
Delayed recital (per semester) <sup>8</sup>	\$250
Graduate exam <i>in absentia</i>	\$50
Electronic Music Studio <sup>9</sup>	\$50
Health insurance, including Lane Health Center, individual plan <sup>10</sup>	\$911
(Family plan available for insurance portion)	
Job placement dossier <sup>11</sup>	\$5
Lane Health Center <sup>12</sup>	\$300
Late registration	\$100
Late tuition payment	\$250
Practice rooms (per year):	
Collaborative Piano, Piano, Organ, and Harpsichord majors	\$120
Percussion majors	\$60
Practice teaching <sup>13</sup>	
All grades Certification	\$650
Partial grades Certification	\$500
Student activities and services	\$150
Transcript <sup>14</sup>	\$5

## PAYMENTS

### *Fall semester, due August 1*

Half tuition
Half room-and-board
Full health services
Half practice room fee (See <i>Fees</i> )
Full student activities and services fee
Half Opera surcharge (Grad. Diploma only)

### *Spring semester, due December 15*

Half tuition
Half room-and-board
Half practice room fee
Health services (for January matriculants, see note 10 below)
Full student activities and services fee (for January matriculants)

Veterans must also make arrangements for payment by these dates.

A \$250 late payment fee is charged on all delinquent accounts.

## PAYMENT PLANS

Since some students prefer to pay tuition and Residence Hall charges in equal installments over the academic year, NEC has made arrangements with several commercial firms for the payment of tuition and Residence Hall charges on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For information, students should contact the Business Office.

## FOOTNOTES

- 1 Non-refundable.
- 2 Refundable if course/studio is unavailable.
- 3 Refundable if the Office of Student Life receives written confirmation of cancellation by June 15.
- 4 Refundable upon vacating the room after an acceptable inspection.
- 5 Charged each semester to students who are matriculated but not registered for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence or registered for practice teaching. This fee does not include practice room privileges.
- 6 Charged to all students returning from inactive status or suspension.
- 7 See *Auditing*.
- 8 Charged after all credit-bearing requirements are completed, and allows students to use practice room facilities.
- 9 Charged to students registered for any electronic music course.
- 10 This fee includes NEC student insurance and Lane Health Center. NEC student insurance may not be purchased separately. Massachusetts law requires insurance coverage for all students. The insurance portion is waived for those who demonstrate comparable coverage prior to August 1. January matriculants are charged \$656 for NEC health service insurance.
- 11 Applies to each address to which a dossier is sent.
- 12 Required of Residence Hall students; available to off-campus students either alone or as part of NEC Health Services.
- 13 A fee of \$500, in addition to tuition, is charged to all full- and part-time students who register for K-8 or 6-12 Teaching Apprenticeship (Practicum) (MIE 481 or MIE 482). A fee of \$650 is charged to all students who register for both MIE 481 and MIE 482. These fees are non-refundable.
- 14 See *Academic Records*.



## VETERANS

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38 of the Mass. General Laws, and by the Veterans' Administration under the provisions of Chapter 31 of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/Tufts University Five-Year Double Degree, Undergraduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of 8 semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

## PRO-RATA REFUND POLICY

The Conservatory uses federal guidelines to determine refunds for new and returning students, as assessed by the Financial Aid Office and disbursed by the Business Office. New and returning students who petition the Dean's Office in writing by noon on the dates below are eligible for refunds (as stipulated: see *Fees*).

New students in their first Conservatory term who leave active status before the end of that term's ninth week (that is, before 60% of the semester is completed) qualify for partial refunds (as stipulated: see *Fees*) according to the following schedule:

Refund	Fall 1999	Spring 2000
100%	7 September	10 January
90%	17 September	24 January
80%	28 September	4 February
70%	8 October	17 February
60%	19 October	29 February
50%	29 October	13 March
40%	9 November	27 March

After completing 60% of the term, new students will be responsible for all tuition and fees.

Returning students who petition the Dean's Office for permission to leave active status before the beginning of semester will receive a refund of all tuition and fees, except as stipulated (see *Fees*). Those who leave active status during term, though, will be responsible for a portion of tuition and fees, according to the following schedule.

Refund	Fall 1999	Spring 2000
100%	7 September	10 January
80%	27 September	31 January
50%	15 October	21 February
25%	5 November	21 March

After completing 50% of the term, returning students will be responsible for all tuition and fees.

For further information, see the Financial Aid Office's *Financing Your Education*.

## FINANCIAL AID

NEC awards financial aid, including scholarships, federal and state grants, loans, and student employment, on the basis of financial need, musical ability, and academic achievement. NEC participates in the Federal Pell Grant Program (undergraduate), Federal Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Federal Perkins Loan Program, Federal Stafford Student Loan Program (Subsidized and Unsubsidized), Federal Parent Loans for Undergraduate Students, and the Federal College Work-Study Program.

Until such time as the U.S. Supreme Court rules differently, students required to register with Selective Service must sign a statement of Selective Service Registration Compliance to receive federal and most state aid.

Financial aid is awarded annually. Applications must be filed each year and are not complete without the Free Application for Federal Student Assistance (FAFSA) with the Federal Student Aid Programs division of the U.S. Department of Education, with a copy released electronically to NEC's Financial Aid Office. Information from the FAFSA is the basis of the Financial Aid Office assessment of family contribution and student need.

## POLICIES

Federal law and NEC rules require that students receiving aid be in good academic standing and make satisfactory progress toward their degrees (for further information see *Academic Standing*).

## APPLICATION PROCEDURES

Students must submit the following materials to the Financial Aid Office no later than February 2. Late applications are considered only if funds remain available.

### *U.S. Citizens and Eligible Non-Citizens*

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package, or available in the NEC Financial Aid Office).
- 2) Electronic copy of the Student Aid Report. Renewal FAFSAs are mailed to students who filed in the previous academic year. New applicants and those who have not received a renewal form can obtain the FAFSA from the Financial Aid Office.
- 3) Some federal aid applicants will be selected for income verification. These applicants must complete a worksheet and provide a signed copy of their 1998 Federal Tax Return. Undergraduates must also provide a signed copy of their family's 1998 Federal Tax Return.

### *International Students*

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package or available in the NEC Financial Aid Office).
- 2) Letter of acceptance into an NEC degree/diploma program.



## FEDERAL PROGRAMS: U.S. CITIZENS AND PERMANENT RESIDENTS

### *Federal Pell Grants (undergraduates)*

The Federal Government awards Pell Grants directly to students who demonstrate financial need and do not have a previous bachelor's degree. Pell Grants are the foundation of NEC financial aid packages; therefore, all undergraduates requesting financial assistance *must* apply. Federal law requires that students receiving a Pell Grant sign an affidavit affirming that they will not engage in the unlawful manufacture, distribution, dispensation, possession, or use of any controlled substance during the period covered by the Grant.

### *Federal Supplemental Educational Opportunity Grants (undergraduates)*

Supplemental Educational Opportunity Grants (SEOG) assist a limited number of undergraduates who demonstrate exceptional financial need. SEOGs, which range from \$500 to \$4,000 for the academic year, are awarded by the Financial Aid Committee with scholarship awards. They need not be repaid.

### *Federal Perkins Loans*

NEC administers Perkins Loans with money allocated by the federal government and repayments received from former NEC recipients. Repayment of the principal, plus 5% simple interest per year, starts nine months after the student ceases to enroll at least half time at an eligible institution.

### *Federal Stafford Loans (Subsidized and Unsubsidized)*

Students negotiate Stafford Loans directly with banks, savings and loan associations, or credit unions of their choice, then send the funds to the Financial Aid Office. Repayments of both principal and interest begin six months after students cease to enroll at least half time.

### *Federal PLUS Loans*

Parent Loans for Undergraduate Students (PLUS) are negotiated directly with banks, credit unions, etc. Credit ratings will generally be checked by banks, which require good credit history.

### *Supplemental Loans*

A variety of bank-generated educational loans are available to families of students for amounts up to the full cost of education. For further information, students should contact the Financial Aid Office.

### *Federal College Work Study*

Through the College Work-Study Program, students demonstrating financial need may qualify for work-study for on-campus employment. Jobs average 8 to 15 hours per week, payable at the federal minimum wage or higher. Eligible students are responsible for locating their own on-campus employment; we recommend using the job placement listings in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although more than 95% of NEC's eligible students find employment. Eligibility amounts are not deducted from students' bills. College Work-Study is available to U.S. citizens and eligible non-citizens only. Some work opportunities, though, may be available for international students.

## CONSERVATORY PROGRAM: DEPARTMENTAL ASSISTANTS

Positions as Departmental Assistants are often available, primarily to graduate students whose abilities and talents are known to the faculty. Students may apply for such positions in the following areas: Composition, Contemporary Improvisation, Historical Performance, Jazz Studies, Liberal Arts, Music History, Music Theory, Organ, Piano, Strings, Voice, Chorus, Symphony Orchestra, Wind Ensemble, and the Performance and Choral Libraries. Positions in Collaborative Piano and Music Education are open to graduate students only. Some departments may require students who fill these positions to be eligible for the Federal College Work-Study Program.

## STATE PROGRAMS

### *(undergraduates)*

Residents of Connecticut, the District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for state scholarships; file the FAFSA with the appropriate state agency to determine eligibility.

## LOANS

### *Beneficent Society Loans*

NEC's Beneficent Society has a fund to assist recommended graduate students with tuition expenses. Loans are granted interest-free with the understanding that they will be repaid according to a reasonable repayment plan after graduation or withdrawal. The repayments allow for the continued availability of these funds to other students needing help.

### *Emergency Short-Term Loans*

A limited number of short-term emergency loans are available. These loans may not be applied to tuition. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program:

Mr. and Mrs. Philip R. Allen Endowment  
The Alvan T. and Viola D. Fuller Fund  
The Charles Oscar Sink Memorial Fund

### *The Eben Tourjée Student Aid Fund*

This Alumni Association fund allows students to borrow modest sums to meet emergencies. Students are expected to repay these loans on an established schedule.



# FACULTY

## JOHN ABERCROMBIE

### Improvisation and Jazz Studies

John Abercrombie took up the guitar at age 14, and by the time he graduated high school he was ready to pursue music full time. He studied at Boston's Berklee School of Music, and began playing clubs and bars. Soon he was touring with organist Johnny Hammond Smith, and it was during this time that he met the Brecker Brothers, who invited him to join their group "Dreams." After graduation, John moved to New York, where he became one of the city's most in-demand session musicians, performing with Gil Evans, Gato Barbieri, Barry Miles, Chico Hamilton, and Billy Cobham, with whom Abercrombie began to attract widespread attention. He recorded several albums with Cobham, and a short time later recorded a critically acclaimed album with Jack DeJohnette and Jan Hammer, called *Timeless*. Abercrombie formed his own quartet in 1979 with pianist Richie Beirach, bassist George Mraz, and drummer Peter Donald, with whom he recorded three albums. He has played on all of DeJohnette's "Directions" and "New Directions" albums, and has also collaborated with Ralph Towner and Kenny Wheeler. His own trio, which, over the years, has included Marc Johnson, Peter Erskine, Dan Wall, and Adam Nussbaum, has released a number of albums, including *Tactics*, *While We're Young*, and *Speak of the Devil*. His most recent recordings are *Voice in the Night* (ECM, with Charles Lloyd) and *Open Land* (ECM, with Nussbaum, Wall, Wheeler, Joe Lovano, and Mark Feldman). In 1997 Abercrombie was featured in *Guitar Player* magazine as one of "30 tones that changed the world."

*Professional Diploma, Berklee College of Music. Recordings on ECM.*

## ALDO ABREU

### Recorder, Historical Performance

Aldo Abreu has toured throughout the U.S., Europe, New Zealand, Central America, and his native Venezuela. First-prize winner of the 1992 Concert Artists Guild New York competition, and laureate of the Concours Musica Antiqua (Belgium) and the Premio Flauto Dolce (Germany), Abreu has performed at the Ambassador Auditorium in Los Angeles, the Isabella Stewart Gardner Museum in Boston, Spivey Concert Hall in Atlanta, and the Metropolitan Museum of Art and Weill Recital Hall in New York. He was featured at the 1993 and 1996 Spoleto Festivals in the U.S. and Italy, the OK Mozart Festival, Boston Early Music Festival, and the Festival Music Society in Indianapolis, and has been a concerto soloist with the Billings Symphony, Illinois Chamber Symphony, Handel & Haydn Society, West Shore Symphony, Savannah Symphony, and American Bach Soloists.

*Performer Diploma, Teacher Diploma, the Royal Conservatory in The Hague; M.M., Indiana University. Recordings on Arte Vision, Koch International. Faculty of Boston Conservatory and the Amherst Early Music Festival and Institute.*

## F. JOHN ADAMS

### Music Theory

F. John Adams directs the New Bedford Symphony Orchestra and has conducted the Worcester Festival Orchestra, the Boston Classical Orchestra, the Boston Festival Orchestra, and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. Adams has served as assistant conductor for Leonard Bernstein and has performed as guest pianist, harpsichordist, and organist with the BSO under Seiji Ozawa and Michael Tilson Thomas.

*A.B., A.M., Ph.D., Harvard University. Conducting with Frederick Prausnitz and Nadia Boulanger; voice with Mark Pearson. Former faculty of Wellesley College and Harvard University.*



## LAURA AHLBECK

### Oboe

Laura Ahlbeck is currently principal oboist with the Boston Pops Esplanade Orchestra, Boston Lyric Opera, and the Bard Festival Orchestra and a former member of the Metropolitan Opera Orchestra, the Columbus (Ohio) Symphony Orchestra, and the Orquesta Sinfonica de Maracaibo in Venezuela. She is an active chamber musician in Boston and a frequent substitute with the BSO.

*B.M., cum laude, Ohio State University; M.M., Manhattan School of Music. Oboe with William Baker and Elaine Douvas. Former faculty of Mannes College of Music. Also faculty of Boston University and Boston Conservatory.*

## PAUL ALBERTA

### Music Education

Paul Alberta began his musical career near Pittsburgh, where he was a youth orchestra member and appeared as a guest soloist with the Pittsburgh Symphony Orchestra. Since 1964 he has been Director of Fine Arts for the Norwood Public Schools, where groups under his direction—including concert bands, jazz ensembles, and marching bands—have won local, district, state, regional, national, and international acclaim. Among Alberta's honors are the Lowell Mason Award, the Massachusetts Instrumental Conductor of the Year Award (Hall of Fame), Mass. Music Teacher Award, and Mass. Official Seal of Proclamation for Outstanding Musical Achievement (three-time recipient). He has served on the Executive Board of the Mass. Music Educators Association, and is past president of the Mass. chapter of the International Association of Jazz Educators and the Mass. Instrumental Conductors Association. Alberta is very active as a national adjudicator, clinician, and guest conductor.

*B.M. and M.M.Ed., Boston Conservatory.*

## RUGGERO ALLIFRANCHINI

### Borromeo String Quartet

Violinist Ruggero Alliffranchini has performed in recital and as concert soloist with numerous orchestras throughout Italy. As a member of the Borromeo String Quartet, he has toured and performed throughout the world.

*B.M., Curtis Institute; Artist Diploma with Borromeo String Quartet, NEC. Studies with Jascha Brodsky at the New School of Music (Philadelphia), Szymon Goldberg.*



## MARC ASTAFAN

### Assistant Director, Opera Program

Formerly an actor, singer, and dancer, Marc Astafan began directing in 1992. He has made directing debuts at the Nevada Opera, Central City Opera, Pittsburgh Opera Center, Opera Company of El Paso, and Eugene Opera. As assistant director he has worked on numerous productions at Santa Fe Opera, Michigan Opera Theatre, Boston Lyric Opera, Chautauqua Opera, and the BSO. In 1998 Astafan's debut at Central City Opera with *Tosca* continued a long association with the company where, for the past several years, he has taught scene study and has directed performances of *Madame Butterfly*, *Rigoletto*, *The Queen of Spades*, *Manon*, *The Face on the Barroom Floor*, and *The Seven Deadly Sins*, all for their acclaimed Apprentice and Studio Artist programs. He has also directed numerous educational outreach programs, touring productions, and collaborations with the Colorado Symphony. In 1994, Astafan joined the faculty of NEC as associate director of the opera department. In addition to teaching classes in stage techniques, acting, scene study, and audition techniques, he has directed productions of *A Midsummer Night's Dream*, *The Threepenny Opera*, *The Merry Wives of Windsor*, *Les Mamelles de Tirésias*, *Don Pasquale*, *The Italian Straw Hat*, *The Seven Deadly Sins*, and premieres of *The Padrone* and *The Automobile Graveyard*. His students have gone on to win major competitions and sing with prominent opera companies throughout the United States and Europe. Recently Astafan was invited to direct a scene from the new opera *Eve's Odds* as part of the Composer's Competition, a highlight of the National Opera Association convention in New York, and this summer he will direct opera scenes for the Music Academy of the West in Santa Barbara, Calif.

## CARL ATKINS

### Associate Dean for Advanced Studies; Music History and Musicology, Improvisation and Jazz Studies

Carl Atkins has been active as a conductor, composer, woodwind specialist, and musicologist across a broad spectrum of music, ranging from Western European music to American folk music and jazz. He has performed and/or recorded with the Boston Symphony Orchestra, Rochester Philharmonic Orchestra, Indianapolis Symphony, Columbus (Ohio) ProMusica, Boston Musica Viva, Smithsonian Jazz Masterworks Orchestra, Gunther Schuller, George Russell, Bill Evans, Jaki Byard, David Baker, Jimmy Owens, Rahsaan Roland Kirk, and Jon Faddis, among others. He has been president and executive director of the Hochstein Music School, Rochester, N.Y., president and CEO of the Rochester Philharmonic Orchestra, and has served as cochair of the Chamber Music and Jazz Panel for the NEA's music program. Carl Atkins was the first chair of NEC's Afro-American music and jazz studies department, from 1969 to 1978; he returned to NEC in 1995 as the first director of the Thelonious Monk Institute of Jazz Performance and was appointed Associate Dean for Advanced Studies in 1999.

*B.M. with honors, Indiana University; M.M. with honors, NEC; D.M.A., Eastman School of Music. Recordings on Real, Columbia, CRI, Soul Note. Former faculty of Eastman School of Music and University of Rochester.*

## MICHÈLE AUCLAIR

### Violin

Michèle Auclair has been a soloist with the Berlin Philharmonic, the Moscow Philharmonic, and Société des Concerts du Conservatoire, among others. She has been a professor at the Paris Conservatoire since 1969 and many of her students have won awards in international competitions such as the Tchaikovsky, Brussels, and Indianapolis. Auclair has made numerous recordings, including Schubert's complete works for violin and piano with Genevieve Joy-Durilleux on Erato and many major concertos on Philips. She often adjudicates for major international competitions.

*Studies at the Paris Conservatoire with Jules Boucherit, Jacques Thibaud, and Boris Kamensky. Also honorary professor of Paris Conservatoire and frequent guest faculty of the Toho Gakuen School of Music, Tokyo. Recordings on Vox, Remington, Wing, Classette, Masterseal, Polygram, Erato, Philips.*



JEFF THIBEAULT

## JEANNE BAMBERGER

### Music Education

Jeanne Bamberger has for many years been deeply involved in the fields of music education and music cognition, with a teaching career that includes extended associations with the University of Chicago and Massachusetts Institute of Technology. Her publications include the books *The Art of Listening* (with H. Brofsky) and *The Mind behind the Musical Ear*; her book *Developing Musical Intuitions* is in progress.

*Studies in philosophy, Columbia University; B.A. in philosophy and music, University of Minnesota; M.A. in musicology, University of California Berkeley. Studies with Artur Schnabel, Ernst Krenek, Olivier Messiaen, Roger Sessions.*

## CHARLIE BANACOS

### Improvisation and Jazz Studies

Pianist Charlie Banacos is a composer in jazz and classical forms and an important jazz pedagogue. He has taught jazz theory and improvisation around the world.

## EDWIN BARKER\*

### Double Bass

Edwin Barker has been the principal double bass of the BSO and a member of the Boston Symphony Chamber Players since 1977; he was awarded his BSO position upon graduation from NEC. Barker has also performed with Collage New Music, the Boston Chamber Music Society, and the Boston Classical Orchestra and had solo engagements at Tanglewood's Ozawa Hall and Festival of Contemporary Music, Carnegie Recital Hall's "Sweet and Low" series, and throughout the world. In July 1995 he was chosen by George Solti to lead the bass section of the United Nations' orchestra "Musicians of the World," composed of prominent musicians from the world's finest orchestras. Barker has concertized in North America, Europe, and the Far East, and has performed the New England premiere of Gunther Schuller's *Concerto for Bass and Chamber Orchestra* and the world premiere of James Yannatos's *Bass Concerto*. He was invited to inaugurate the BSO's hundredth anniversary season with Serge Koussevitzky's *Bass Concerto*.

*B.M. with honors, NEC. Double bass with Henry Portnoi, Peter Mercurio, Richard Stephan, Angelo La Mariana. Recordings on Boston Records. Also current faculty of Boston University and the Tanglewood Music Center.*



## RONALD BARRON\*

### Trombone

Ronald Barron has been principal trombone of the BSO since 1975. He joined the orchestra in 1970 after being a member of the Montreal Symphony Orchestra, and also served as principal trombone of the Boston Pops for 13 seasons. In 1974 he shared the highest prize awarded at the Munich International Competition. He has appeared as soloist on many occasions with the Boston Pops and with regional New England orchestras, and has been a recitalist in the U.S., Europe, and Japan. In addition to numerous recordings with the BSO and Boston Pops, he has recorded with the Canadian Brass, Empire Brass, and Summit Brass, and has four solo recordings: *All American Trombone*, *In the Family*, *Hindemith on Trombone*, and *Le Trombone Français*; as well as *Cousins* with cornetist Gerard Schwarz.

B.M., Cincinnati College-Conservatory of Music. Studies with Ernest Glover. Recordings on Boston Brass, Nonesuch. Also current faculty of Boston University and the Tanglewood Music Center.

## BARBARA BARRY

### Theoretical Studies

Barbara Barry has written and lectured extensively on music of the late 1700s to the early 1900s. In 1997 she gave one of the keynote presentations on *Die Winterreise* for the Schubert Bicentennial, and gave a paper at the International Mozart Bicentennial Conference at Hofstra University. She has given lectures at the Radcliffe Seminars, including "Composers in Context: The Dynamics of Change." Her published works include the books *Musical Time: The Sense of Order* and *The Philosopher's Stone: Essays in the Transformation of Musical Structure*.

B.Mus. M.Mus., Ph.D. in music history and analysis, University of London; A.T.C.L., L.T.C.L., piano performance, Trinity College of Music (London). Piano studies with Anthony Kinsella, Hans Leygraf, Edith Vogel. Former faculty of the Guildhall School of Music and Drama (London), Boston University School for the Arts. Also current faculty of Clark University, chair of music history at the Longy School of Music.

## FRANK L. BATTISTI

### Senior Wind Ensemble Conductor

Frank Battisti is one of the most respected champions of music for winds in America. He is past president of the College Band Directors National Association, and his articles on the wind ensemble, music education, and wind literature have been published in many national and international journals. Battisti is author of *The Twentieth Century American Wind Band/Ensemble* and coauthor of the book *Score Study*. He has conducted many professional, university, and school wind bands/ensembles in the U.S., Canada, the U.K., Europe, Russia, Israel, Australia, and Asia. For 30 years he has conducted the NEC Wind Ensemble as well as professional, military, university, and all-state bands at major music conferences. Founder and conductor emeritus of the Massachusetts Youth Wind Ensemble, Battisti also founded the World Association of Symphonic Bands and Ensembles, and the National Wind Ensemble Conference. He has commissioned and conducted the premiere performances of more than 50 pieces, including works by Colgrass, Chavez, Persichetti, Bassett, Pinkham, Wilder, Benson, Tippett, Harbison, and Holloway.

B.S., M.S., Hon. D.M., Ithaca College. Recordings on Albany, Centaur, Golden Crest. Former director of bands at Ithaca (N.Y.) H.S.; former faculty and conductor at Baldwin-Wallace College Conservatory of Music, Harvard University, Ithaca College School of Music; visiting fellow, Clare Hall, Cambridge University, England.

## ANGELA MYLES BEECHING

### Career Skills and Arts Administration Internship

Angela Myles Beeching is director of the NEC Career Services Center, an internationally recognized comprehensive career resource office for students and alumni. Previously, Beeching was founder and director of the Music Career Resource Center at SUNY/Stony Brook and a project consultant for the New England Foundation for the Arts. A Fulbright Scholar and Harriet Hale Woolley grant recipient, Beeching currently facilitates the Young Performers Support Initiative for the Association of Arts Presenters' national project "Classical Connections."

B.M., Boston University; M.M., D.M.A. in violoncello, SUNY/Stony Brook. Cello with Timothy Eddy and Roland Pidoux. Studies at Tanglewood Music Center, Banff Centre for the Arts. Recordings on Summit. Former faculty of California State University/Fresno and the Crane School of Music, SUNY/Potsdam.

## ARTHUR V. BERGER

### Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra, and Dimitri Mitropoulos for the New York Philharmonic. The author of *Aaron Copland*, he received Fulbright, Guggenheim, and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the NEA, ASCAP, and the National Institute of Arts and Letters. He is cofounder of *Perspectives of New Music*, and his articles have appeared in many books and periodicals.

B.S. in music, New York University; A.M., Harvard University. Studies at École Normale de Musique, Longy School of Music. Composition with Darius Milhaud; theory with Nadia Boulanger, Walter Piston. Compositions published by Peters Edition, Boelke-Bomart, etc. Recordings on CRI, Columbia, Vox, Desto, New World. Former faculty of Mills College, North Texas State Teachers College, Brooklyn College Conservatory of Music. Professor Emeritus of Brandeis University.

## JERRY BERGONZI

### Improvisation and Jazz Studies

Tenor saxophonist Jerry Bergonzi is an internationally recognized jazz performer, composer, author, and educator. Bergonzi has performed throughout the world at all the major jazz festivals and jazz venues, with his own ensembles as well as with numerous jazz greats. His music is renowned for its innovation, mastery, and integrity. His discography includes more than 60 recordings, notably *Standard Gonz* with the Jerry Bergonzi Quartet on the Blue Note label; he also has 60 recorded song titles registered with ASCAP. As a clinician Bergonzi has taught at conservatories and music schools throughout the U.S. and Europe. He is the author of a series of instructional books with play-along CDs and videos, entitled *Inside Improvisation*, published by Advance Music (three volumes: *Melodic Structures*, *Pentatonics*, and *Bebop Scales*). Bergonzi is a three-time NEA grant recipient.

B.A., music education, University of Lowell. Founder of Not Fat records (six releases to date). Recordings on Blue Note, Red, Not Fat, Concord, Atlantic, Label Bleu, Enja, Columbia, Deux Z, Denon, Canyon, Cadence, Musidisc, Ram, Ninety One, Freelance. Private instruction for 25 years.

## GENE BERTONCINI

### Improvisation and Jazz Studies

Guitarist Gene Bertoncini bridges jazz, classical, pop, and bossa nova styles while integrating his own improvisations into his performances. He has earned high critical regard for his artistry on both classical and electric guitar, and was voted "number one jazz guitarist on classical guitar" in 1996 and 1998 by a Brazilian critics' poll for his recent recordings. After an early love affair with the guitar, Bertoncini pursued a degree in architecture at University of Notre Dame, where he was quickly swept into the music scene. Immediately after graduation he worked opposite Carmen McRae in Chicago, then returned to his native New York to work with vibraphonist Mike Manieri, and later with drummer Buddy Rich's quintet. Bertoncini has worked with the Metropolitan Opera orchestra; the Benny Goodman Sextet; singers Tony Bennett, Morgana King, Lena Horne, Vic Damone, and Eydie Gorme; jazz musicians Buddy Rich, Wayne Shorter, Hubert Laws, Clark Terry, Paul Desmond, Gerry Mulligan, Ron Carter, and Paul Winter; and arranger/composers Lalo Schiffrin and Michel Legrand, among others. His duo recordings and performances with Michael Moore and other distinguished bass players have received worldwide acclaim.

B.A., architecture, University of Notre Dame. Also faculty of Eastman School of Music, New York University. *The New School* (New York), and the Banff Centre for the Arts.

## RAN BLAKE

### Chair, Contemporary Improvisation

Third Stream pianist Ran Blake, who was voted second place in the 1985 *Down Beat* Magazine International Critics Poll, has performed in major jazz festivals, concert halls, jazz clubs, and universities throughout Europe and the Americas. He received fellowships from the Guggenheim Foundation, the NEA, and the Massachusetts Artists Foundation. His premiere recording won the 1963 RCA Album First Prize in Germany and the 1980 Prix Billie Holiday and is included in the Académie du Jazz.

B.A., Bard College. Studies at School of Jazz, Lenox, Mass., Columbia University. Composition and improvisation with Ray Cassarino, Oscar Peterson, Willis Laurence James, William Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams, Kate Wolff. Recordings on Soul Note, Owl, Horo, Crest, RCA, Arista.

## PAUL BLEY

### Improvisation and Jazz Studies

Paul Bley began his professional career playing with Ben Webster, Charlie Parker, Lester Young, and Roy Eldridge. As a student, he formed a band with Donald Byrd, Doug Watkins, Art Taylor, and Jackie McLean and later led a quintet in Los Angeles with Ornette Coleman, Don Cherry, Charlie Haden, and Billy Higgins as sidemen. He formed an East Coast trio for recording with Steve Swallow and Pete La Roca and toured Europe with Swallow in the Jimmy Giuffre 3. He has performed with Charles Mingus, Chet Baker, Sonny Rollins, Don Ellis, George Russell, and Bill Evans. In the 1960s he founded the Jazz Composers Guild with Bill Dixon, Archie Shepp, and Sun Ra. A pioneer in performing and recording on the electronic keyboard, Bley was the first artist to perform publicly on the synthesizer. His electric band introduced Pat Metheny and Jaco Pastorius. In 1974, he established the Improvising Artists record label with video artist Carol Goss. Bley has toured and recorded extensively as a soloist, as well as with bassist Gary Peacock and the revival of the Jimmy Giuffre 3. He recently filmed live performances for Bravo television and ARTE-TV. Currently he is touring with saxophonist Lee Konitz and bassist Charlie Haden. Fax (607) 264-3476; pbley@hotmail.com; <www.improvart.com>.

Studies at the Juilliard School. Recordings on ESP, ECM, Verve, RCA, Steeplechase, Improvising Artists, Soul Note, Hat Hut, Justin Time, Polygram.

## NORMAN HOWARD BOLTER\*

### Trombone, Euphonium

Born in Minneapolis, Norman Bolter began his formal trombone studies at age nine with Ed VonHoff. Later, he studied with Ronald Ricketts and Steven Zellmer of the Minnesota Orchestra and with John Swallow at NEC. A Tanglewood Fellow and C.D. Jackson Award winner, Bolter joined the BSO in 1975 at age 20, becoming the youngest member of the orchestra at that time. He is also principal trombonist of the Boston Pops Orchestra and was a founding member of the Empire Brass Quintet, the first brass ensemble ever to win the Naumburg Award. He has toured extensively with the BSO, the Pops and the Empire Brass and has made many recordings with them. He also appears as principal trombonist on recordings with Orchestre National Bordeaux Aquitaine. Bolter appears as soloist and conductor on two 1998 recordings of his own compositions, *Experiments in Music* and *Anew at Home*; his compositions have also appeared on recordings by trombonists Joseph Alessi and Douglas Yeo. Bolter performed the acclaimed euphonium solo on the BSO's 1990 recording of Mahler's *Symphony No. 7* (Philips) and also played euphonium on the newly released Minnesota Orchestra recording of *Ein Heldenleben* by Richard Strauss. He is coauthor of several papers and booklets, including *Methods of Effective Practice*, *High Range Exercises* and *It's Not All in the Air*. His numerous compositions (more than 65 in the last five years) are created for a broad range of instrumentation and include works for solo trombone, trombone choir, brass ensemble, band, mixed chamber ensemble, and orchestra. His conducting includes the NEC Trombone Ensemble and Frequency Band.

Studies at NEC and Tanglewood Music Center. Trombone with Steven Zellmer, John Swallow. Recordings on Sony, Philips, Angel, Sine Qua Non, Crystal, Nonesuch, Deutsche Grammophon, Columbia, RCA, Telarc, CBS Masterworks, New World, Erato, Air-ev and others.

## BORROMEO STRING QUARTET

### Quartet-in-Residence; Chamber Music

Founded in 1989, the Borromeo String Quartet (Nicholas Kitchen and Ruggero Allifranchini, violin; Hsin-Yun Huang, viola; and Yeesun Kim, cello) won second prize at the 1990 International String Quartet Competition in Evian, France. They won the 1991 Young Concert Artists International Auditions and made their New York debut at the 92nd Street Y in 1992. They have also made debut performances in the Kennedy Center, Washington, D.C.; the Concertgebouw in Amsterdam; the Opera at the Bastille in Paris; and Suntory Hall in Tokyo. They have appeared on distinguished chamber music series across the U.S. and abroad and have participated in the Spoleto Festival both in the U.S. and in Italy, the Vancouver Chamber Music Festival in Canada, and the Orlando Festival in the Netherlands.

Artist Diploma, NEC.

## GRETCHEN BREESE

### Liberal Arts

Gretchen Breese is a sculptor, philosopher, and art theorist with a particular interest in Buddhist philosophy. She is an NEA grant recipient for her work in architectural theory, and is design consultant for an ongoing, multimedia philosophy discussion program, "No Dogs or Philosophers Allowed," with video component televised by PBS.

B.A. in art, University of California/Santa Barbara; M.F.A. in sculpture, Rhode Island School of Design; M.E.D. in architectural theory, Yale University.

## ROBERT BRINK

### Violin

Robert Brink has made solo, chamber music, and orchestral appearances throughout North America, Europe, Scandinavia, and Iceland, presenting premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham. He has participated in chamber recitals with Nadia Boulanger, Lillian Fuchs, Leon Fleisher, Daniel Pinkham, members of the BSO, and others. He is the founder of the Boston Classical Orchestra and was its concert-



master and artistic advisor until 1997. He is the artistic director/conductor of Orchestra for the Art of Music, which makes its home in Boston's historic Faneuil Hall.

*Studies at NEC, Harvard University. Violin with Jacques Malkin, Albert Spaulding, television appearances on PBS, CBS, CBC. More than 30 recordings in the U.S. and abroad.*

#### BOB BROOKMEYER

##### Improvisation and Jazz Studies

Bob Brookmeyer arrived in New York in 1952, and played with Claude Thornhill, Woody Herman, Teddy Charles, and Charles Mingus. In 1953 he joined Stan Getz, followed by a long stay with Gerry Mulligan, and then by the Jimmy Giuffre Three and his own quintet with Clark Terry. He played and composed for the Thad Jones-Mel Lewis Orchestra beginning with its founding in 1965, and after ten years in California returned as musical director for Mel Lewis and the Jazz Orchestra. Since 1981 he has been very active as composer, conductor, teacher, and performer in Europe, working in both classical and jazz idioms. His work as a composer has been recognized with a succession of NEA jazz composition grants. In 1994 he was appointed musical director of the Schleswig-Holstein Musik Festival Big Band, a worldwide jazz-based ensemble dedicated to new music.

*Studies, Kansas City Conservatory; hon. D.M., University of Missouri/Kansas City. Recordings on ACT, Columbia, Gryphon, Mainstream, Mercury, Solid State, Storyville, United Artists, Verve, Vogue. Also musical director of composers' workshops at the Rhythmic Conservatory (Copenhagen).*

#### TAMARA BROOKS

##### Director of Choral Activities; Liberal Arts

Tamara Brooks has conducted numerous choral and orchestral concerts in the U.S., Europe, Israel, and Asia. A champion of 20th-century music, she has commissioned and premiered significant choral, orchestral, and chamber works. She has been music director and conductor of Mendelssohn Club of Philadelphia, one of America's oldest and most distinguished choruses, president and head of the orchestral program of Philadelphia's New School of Music, and founder and music director of Sequenza, a professional instrumental ensemble devoted to contemporary music. She has held a Fulbright professional grant in Cyprus, where she was guest conductor of the Cyprus Broadcast Orchestra and the director and conductor of two binational music festivals.

*B.S., piano, M.S., conducting, The Juilliard School. Recordings on Musical Heritage Society, RCA, Arabesque, New World, Rounder, Centaur, Neuma. Broadcasts on NPR and U.S. television as well as French, Dutch, Greek, British, Cypriot, Israeli, Taiwanese, and Japanese radio and television.*

#### FRED BUDA

##### Percussion, Improvisation and Jazz Studies

Fred Buda is a member of and set drummer for the Boston Pops and timpanist for the Boston Ballet Orchestra. He has performed under most major conductors. An alumnus of the Herb Pomeroy Big Band and the Woody Herman Band, Buda leads the Jazz Pops Ensemble. He is a Yamaha clinician and supervisor of orchestral personnel for the Wang Center for the Performing Arts and the Shubert Theatre.

*B.M., Boston University. Recordings on RCA, Kapp-Polydor, Columbia, Deutsche Grammophon, CBS. Former chair of percussion at Berklee College of Music. Also faculty of University of Lowell.*

#### PAUL BURDICK

##### Music Theory, Music Technology, Music Education; Director of Music and Computer Studio

Paul Burdick is a composer, theorist, and educator who specializes in music and technology. He has worked in the field of algorithmic composition, developing composition software in conjunction with Soundtrack Recording Studios. Music created with this software is used as theme and underscore for nationally syndicated cable television. He has also composed for film, with broadcasts on PBS and

WNET in New York. His orchestral works have been performed by the Buffalo Philharmonic and his chamber music has been performed by the Josquin Cage New Music Ensemble and in the Brookline Library New Music Series.

*B.M., Berklee College of Music; M.M., NEC. Theory and composition with Hugo Norden, John Bavicchi, William Thomas McKinley, Robert Cogan. Former faculty of Northeastern University.*

#### JAMES BUSWELL

##### Violin, Chamber Music, Music Education

James Buswell has appeared with nearly all the major orchestras in the U.S. and has collaborated with George Szell, Leonard Bernstein, William Steinberg, André Previn, and Seiji Ozawa. He gives masterclasses in the U.S. and abroad and appears regularly in recital and chamber music performances and in the Sarasota and Santa Fe festivals. Buswell narrates and performs in *The Stations of Bach*, a full-length film on the life and music of J.S. Bach.

*The Juilliard School, Harvard University. Violin with Paul Stassevitch and Ivan Galamian. Former faculty of Indiana University.*

#### DOUGLAS BUYS

##### Music Theory

Douglas Buys received his bachelor's and master's degrees from the Juilliard School as a scholarship student of Rudolf Firkusny. As a teenager he was sponsored by the French government to study with the Casadesu family and Nadia Boulanger in Paris and Fontainebleau. He has appeared in recitals and with orchestras in the U.S. and Europe, most notably in two-piano repertoire with Firkusny. Recent concerts have taken him to summer festivals in California and Vermont, and he has taught and given masterclasses and recitals at Humboldt State University, San Francisco Conservatory, and University of Idaho. In 1988, Buys received the Presidential Certificate for Excellence in Teaching at a National Press Club ceremony with George Bush.

*B.M., M.M., The Juilliard School. Studies with Rudolf Firkusny, John Perry, Lilian Kallir, German Diez, Nadia Boulanger, and the Casadesu family. Former faculty of North Carolina School of the Arts, Duke University.*

#### WHA KYUNG BYUN

##### Piano

Wha Kyung Byun was born and educated in Korea, where she won several competitions and was chosen by Seoul's leading newspaper as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and has performed in solo and chamber concerts throughout her homeland. Since coming to the U.S., Byun has performed throughout the Northeast and Midwest and has taught many students who have gone on to win major competitions.

*B.A., summa cum laude, Phi Beta Kappa, Seoul National University; M.M., NEC. Piano with Russell Sherman, Won Bok Kim; chamber music with Rudolph Kolisch.*

#### MICHAEL CAIN

##### Improvisation and Jazz Studies

After studying jazz, classical music, and non-Western musical forms, pianist/composer Michael Cain began a Los Angeles-based performing career working with flutist James Newton, singer Marlena Shaw, band leader Gerald Wilson, drummer Billy Higgins, and the New American Orchestra, among others. After moving to New York he made his debut recording as a leader, worked with members of the M-Base collective, and joined Jack DeJohnette's Special Edition. Other artists Cain has worked with include Dave Holland, Robin Eubanks, Steps Ahead, Greg Osby, Dewey Redman, Bobby McFerrin, John Scofield, Vernon Reid, Gary Thomas, Marty Ehrlich, Ray Anderson, Bobby Previte, and Paul McCandless. Cain's *Praeludium* was commissioned by the Howard Hanson Memorial Institute on the occasion of President Clinton's 53rd inaugural ceremony.

*Studies, North Texas State University, University of Southern California; B.M., M.M., California Institute of the Arts. Recordings on ECM, BMG Classics, Candid, Blue Note.*

## FRANK CARLBERG

### Improvisation and Jazz Studies

Pianist Frank Carlberg is a native of Helsinki, Finland. He has performed throughout Europe, North America, and India and has appeared at numerous festivals, including Umbria, Pori Jazz, Montreal Jazz, Fiesta Jazz, Jazz Yatra, and SIGMA. He has performed or recorded with Steve Lacy, John LaPorta, and Al Grey, among others. Most recently, Carlberg received a Julius Hemphill Composition Award, adding to honors that include first prize in the Cognac Hennessey Competition, performance at the Kennedy Center of the winning composition for the Thelonious Monk Institute's BMI Composers Award, and an NEA grant. His latest recording, *The Crazy Woman*, was released in 1996.

B.M., *Berklee College of Music*; M.M., *NEC*. Recordings on *Accurate*, *Northeastern*.

## ROBERT CEELY

### Composition

Robert Ceely has written music for soloists, large and small ensembles, chorus, ballet, magnetic tape, and film. His opera *The Automobile Graveyard* premiered in 1995. His music has been performed by Collage, the Griffin Music Ensemble, Fromm Tanglewood players, Speculum Musicae, and others. He has received commissions from the NEA, the Fromm Music Foundation, the Massachusetts Council on the Arts and Humanities, the Brookline Arts Council, and the Manon Jaroff Dancers. He has composed music for 14 films and has twice received Golden Cine Awards for his soundtracks. He is the founder and director of Boston Experimental Electronic Music Projects (BEEP) and is the author of *Electronic Music Resource Book*.

B.M., *NEC*; M.A., *Mills College*. Studies at *Tanglewood Music Center*, *Princeton University*, *Internationales Musikinstitut (Darmstadt)*; electronic music seminar at *R.A. Moog Company*. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Recordings on *CRI*. BEEP. Former faculty of *U.S. Naval School of Music*, *Lawrenceville School (N.J.)*, *Robert College (Istanbul)*.

## GARY CHAFFEE

### Improvisation and Jazz Studies

Drummer Gary Chaffee has worked with Steve Swallow, Tom Harrell, Bill Frisell, Mick Goodrick, Palle Danielsson, Dave Samuels, Pat Metheny, Jaco Pastorius, Mike Stern, Ray Anderson, John Abercrombie, and Jimmy Earl, among others. He has recorded with Goodrick and Pino Daniele. He presents clinic programs internationally, and has published an extensive series of teaching tools with Warner Brothers.

B.S., *SUNY/Potsdam*; M.M., *De Paul University*. Recordings on *RAM*. Former faculty of *Berklee College of Music*.

## JEAN CHANDLER

### Liberal Arts

Jean Chandler has traveled extensively and lived in four European countries. She is coauthor of *Unfulfilled Expectations*, which explores family and school influences on literacy development of children of low-income families. She has edited an academic journal on international politics, founded a nursery school, and taught students from 18 months to 85 years of age. She is a founding member of a Teacher Research Group sponsored by the Massachusetts Association of Teachers to Speakers of Other Languages (MATSOL) and is editor of a regular column on teacher research in *MATSOL Currents*.

B.A., cum laude, *Mount Holyoke College*; M.A., *The Fletcher School of Law and Diplomacy*; M.A.T., Ed.D., *Harvard University*. Former faculty of *Northeastern University*, *Simmons College*, and *Clark University*.

## PETER CHAPMAN\*

### Trumpet

A BSO member since 1984, Peter Chapman was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops in 1988. The Montreal native won the "Boston University Night at Pops" concerto competition as a student; numerous Pops solo appearances followed. A four-time Tanglewood Music Center Fellow, he was the first recipient of the TMC's C.D. Jackson Master Award. Chapman was formerly principal trumpet of the Boston Pops Esplanade Orchestra, Opera Company of Boston, the Boston Ballet Orchestra, the Grand Teton Music Festival, and Boston Musica Viva. B.M., M.M., *BU School for the Arts*. Trumpet with Roger Voisin, Armando Ghitalla, Robert Mogilnicki. Also faculty of *Boston University*.

## ALLAN S. CHASE

### Chair, Improvisation and Jazz Studies

Jazz and classical saxophonist Allan Chase has performed with Alan Dawson, Teddy Kotick, Mick Goodrick, Lewis Nash, Fred Hersch, and Andrew Cyrille. Chase's debut recording with his own quartet, *Dark Clouds with Silver Linings*, was chosen as one of the top ten jazz CDs of 1995 by critics for the *Boston Globe*, *Jazziz*, and the *Boston Phoenix*. His second CD, *Phoenix*, was planned for release in 1999. From 1981 to 1995, he was a member of Your Neighborhood Saxophone Quartet, which recorded six CDs and performed on 10 European concert tours. Since 1992, Chase has been a member of Rashied Ali's quintet, Prima Materia, and has recorded four CDs with him. He has also performed chamber music with Marimolin and the Princeton Composers' Ensemble. Chase has recorded with his own quartet and with Gunther Schuller, John Zorn, Dominique Eade, and Stanley Cowell, and has done studio recordings for feature films, popular music records, television, radio, and advertisements.

B.M. *Arizona State University*; M.A., *Tufts University*. Studies at *NEC* with Joe Allard, and at *Creative Music Studio* with Anthony Braxton, Roscoe Mitchell, Karl Berger, George Lewis. Former faculty of *Tufts University* and *Berklee College of Music*. Recordings on *Coppens*, *Knitting Factory Works*, *Catalyst/BMG*, *Accurate*, *GM*, *Bridge*, *Cadence Jazz*, *YOUR Records*, *Northeastern*.

## GABRIEL CHODOS

### Chair, Piano; Chamber Music

Gabriel Chodos has performed throughout the U.S., Europe, Japan, and Israel. He has been a soloist with the Chicago Symphony Orchestra, the Aspen Chamber Symphony, the Radio Philharmonic Orchestra of Holland, and the Jerusalem Symphony Orchestra. A winner of the Concert Artists Guild Competition in New York, Chodos also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has given masterclasses and lecture-demonstrations at the Rutgers Summerfest, the Chautauqua Festival, and the Toho Gakuen School of Music and Kunitachi College of Music in Tokyo. Chodos has performed at the 92nd Street Y, Merkin Hall, and the Library of Congress. In recent years his performances of works by Schubert, Chopin, and Brahms have been broadcast nationwide by National Public Radio.

B.A. in philosophy, *Phi Beta Kappa*, and M.A. in music, *UCLA*; *Diploma in Piano*, *Akademie für Musik und darstellende Kunst*, Vienna. Principal piano studies with Aube Tzerko; also with Leonard Shure, Josef Dichler, Carlo Zecchi. Recordings on *Centauro*, *Orion*, *Victor/Japan*, *CRI*. Former faculty of *University of Oregon*, *SUNY/Buffalo*, *Dartmouth College*. Current faculty of the *Aspen Music Festival*.

## ISEUT CHUAT

### Violoncello, Chamber Music

A native of Paris, Iseut Chuat began her musical studies at age 6 and gave her first recital at the Sorbonne at age 10. Before the age of 17 she had been awarded first prizes at conservatories in Fresnes, Boulogne, and Paris. She has been a member of the European Community Youth Orchestra and Chamber Orchestra of Europe, going on to become principal cellist at the National Ballet Orchestra in



Amsterdam. In 1994 Chuat came to the U.S. to teach and has since performed and taught worldwide. Her chamber work includes duo performances with pianist Gergely Bogányi and the world premiere of Bernhard Heiden's *Sinfonietta Concertante* with flutist Jacques Zoon. In 1998 she gave the world premiere of Ivan Fedele's cello concerto in Paris. A frequent festival guest in Europe, Asia, and North America, Chuat has recently been appointed artistic director of a chamber music series in a new concert hall in Paris.

*Studies in France and at Yale University, Banff Centre for the Arts, and Indiana University with Alain Meunier; Gabrielle Vidal, Michel Strauss, Aldo Parisot, Janos Starker. Recordings on Saphir. Also current faculty of Boston University, Longy School of Music.*

#### MARYLOU SPEAKER CHURCHILL\*

##### Orchestral Repertoire

Marylou Speaker Churchill has been playing in orchestras since age 10. She joined the BSO in 1970 and became principal second violinist of the BSO and Boston Pops in 1977. Churchill has appeared as soloist with symphony orchestras and in recitals throughout the U.S. and abroad. She has been second violinist of the Boston Symphony Chamber Players since 1993. She was principal second violinist and faculty for the Carnegie Hall Solti Project in 1994, and was invited by Sir Georg Solti to lead the second violins in the Musicians of the World Concert in Geneva in 1995. Churchill served as chair of the string department of NEC's Preparatory School for ten years. She was violin faculty for the Asian Youth Orchestra in 1990 and 1995, and coaches the violins of the New World Symphony in Miami Beach.

*B.M., NEC. Studies with Joseph Silverstein. Former faculty of Boston University Tanglewood Institute, Musicorda Summer String program at Mount Holyoke College. Also faculty of Tanglewood Music Center, NEC Preparatory School.*

#### NANCY CIRILLO

##### Violin

A recipient of the Naumburg Award, Nancy Cirillo has given many performances as a soloist and chamber musician. She has appeared as a soloist with such orchestras as the National Orchestra Association, the Little Orchestra Society, and the Boston Pops. She has toured the U.S. and Europe with "Music from Marlboro," the Manhattan Trio, and Boston Musica Viva. She has participated in first performances of more than 150 works, mainly with Boston Musica Viva, and has also commissioned several works herself. Most recently she has coached and toured with the Asian Youth Orchestra throughout southeast Asia and Europe.

*Studies at Mannes College of Music, Manhattan School of Music. Recordings on CRI, Nonesuch, Delos, Orion, Spectrum, Northeastern, Harmonia Mundi, Neuma. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.*

#### SUSAN FISHER CLICKNER

##### Chair, Voice

Susan Clickner is one of the foremost voice teachers in New England and has taught at New England Conservatory for more than 25 years. She currently serves as chair of the department. Ms. Clickner was named to the *International Who's Who in Music* and *Who's Who in American Women*. During her singing career she performed as soloist with many orchestras including the Philadelphia Orchestra, the BSO, the Buffalo Philharmonic, and the Trenton Symphony and sang at several European and American music festivals. She had leading roles in the television premieres of Rorem's opera *A Childhood Miracle* and Zimbalist's opera *Landara*. Her recent students have spent their summers singing leading opera roles at Central City, Britten-Pears, Banff, Glimmerglass, Santa Fe, Wolf Trap, and Ashland-Highland. Her students have also been first-place winners in competitions including MacAllister, Washington International, Salzburg International, International Contemporary Opera Competition, Canadian International, NATS Competition, and Metropolitan Opera Competition. They have appeared as Fellows at Tanglewood, the Pacific

Music Festival in Tokyo, and the Bach festivals in Long Island and California. She has had many students singing leading roles in musicals performed throughout the United States, Canada, England, and Germany. Her students have also received contracts with opera companies, most notably New York City Opera, Boston Lyric Opera, Chicago Lyric, and the Metropolitan Opera, as well as several opera companies in Germany. They have recorded numerous classical CDs and contributed to a varied professional music field worldwide, including the director of music for the upcoming Olympics in Australia and faculty positions at more than 30 colleges and universities.

*B.M., Indiana University; Artist's Diploma, Curtis Institute of Music. Voice with Anna Kaskas and Martial Singher; opera with Herbert Graf. Winner of the Philadelphia Young Artists Competition. former Tanglewood Music Center Fellow and music faculty member of Clark University.*

#### ROBERT COGAN

##### Chair, Theoretical Studies and Theory Major; Composition

Robert Cogan's internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (coauthor, Pozzi Escot) and *New Images of Musical Sound*, which won the 1987 Distinguished Publication Award of the Society for Music Theory. The Cleveland Orchestra, North and West German radios, RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Gubbio, Montanea, Nice, Prix Italia, and Tanglewood festivals have performed his music. He has spoken on theoretical and creative matters to the College Music Society, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, SEM (Stockholm), Società Italiana di Analisi Musicale, the Society of Composers, the Society for Ethnomusicology, the Society for Music Theory, and at musical institutions in China, Italy, Japan, Korea, Switzerland, the United Kingdom, and throughout the U.S. Cogan received the Young Composer's Radio Award (BMI), Chopin and Fulbright scholarships, German government grants, a Guggenheim Fellowship, and a Rockefeller Foundation Bellagio Residency. His *Gulf Coast Bound* was programmed at the Korean Cultural Olympics, Seoul, 1988.

*B.M., M.M., University of Michigan; M.F.A., Princeton University. Studies with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Recordings on Delos, Golden Crest, Leo, Music & Arts, Neuma, Spectrum. Visiting faculty at Tanglewood Music Center, SUNY/Purchase, IBM Watson Research Center, Central Conservatory of Music, Beijing, and Shanghai Conservatory. Codirector of the Talloires International Composers Conference (France).*



CAROLYN HINE



## RITA COTÉ

### Liberal Arts

Rita Côté has taught Italian language and literature at Yale University and Dartmouth College. She received the Yale University Prize Teaching Fellowship.

*B.A., University of Florida; M.A., M.Phil., Yale University. Phi Beta Kappa.*

## PATRICIA CRAIG

### Voice

Renowned American operatic soprano and voice teacher Patricia Craig joined the NEC faculty in 1990. Her performing career spans more than three decades of major roles in the leading opera houses of the world. She made her Metropolitan Opera debut in 1978 as Marenka in *The Bartered Bride* under James Levine. Met audiences heard her for the next 12 seasons in a variety of leading roles in operas including *Madame Butterfly*, *Dialogues of the Carmelites*, *La Bobème*, and *Mahagonny*. Craig is a specialist in Puccini and Verdi heroines whose other operatic credits include performances with New York City Opera; Teatro la Fenice in Venice, Italy; the Festival of Two Worlds in both Spoleto, Italy, and Charleston, South Carolina; L'Opéra de Marseilles; and the companies of Cincinnati, Miami, Baltimore, and Washington, D.C. Concert performances include *Pique Dame* with the BSO under Seiji Ozawa. In addition to her private voice studio and masterclasses around the country and abroad, she continues her summer teaching at the Bay Area Summer Opera Theater Institute (BASOTI), where she collaborated for many years with her late husband, the world-famous Wagnerian tenor and voice teacher Richard Cassilly. Craig serves as an advisor on the boards of Boston Lyric Opera and the Boston Academy of Music. She also is in demand as a competition adjudicator for organizations including the Metropolitan Opera, the Baltimore Opera, and the Cincinnati College-Conservatory of Music. Craig gained her first critical vocal acclaim as a winner of the Metropolitan Opera National Council Auditions. Some of her students have gained recognition in this competition; others are singing with major opera companies in the United States and abroad. Craig has studied and collaborated with prominent artists including Donald Craig, Marenka Gurevitch, Magda Olivero, James de Blasis, Henry Lewis, Diane Richardson, Joan Dorneman, Martin Katz, and Warren Jones.

*B.S. in music education, Ithaca College. Continuing Studies, Manhattan School of Music. Voice with Donald Craig, Marenka Gurevitch. Opera coachings with Magda Olivero, Adami Coradetti, Diane Richardson, Joan Dorneman, Ignace Straszewski, Martin Katz, Warren Jones.*

## LYLE DAVIDSON

### Chair, Undergraduate Music Theory; Music Education

Lyle Davidson conducts research in music and cognition, pedagogy, and assessment. He is director of research at the Lincoln Center Institute in New York where he is working on arts intensification in public schools. For 15 years he was on staff at the Harvard Graduate School of Education's Project Zero where he directed the music group in several studies spanning early childhood and adult development, portfolio assessment, and learning in the arts. He lectures widely in the U.S., Europe, China, and Australia on musical development, cognition, and assessment in the arts. He published on the development of musical ability across a wide span of ages, including studies of preschoolers' singing and assessment of the impact of musical training on cognitive development in music. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance Circle. His choral, band, chamber, solo, and electronic works are published by E.C. Schirmer.

*B.M., M.M., NEC; University Scholar in psychology, Boston University. Theory and composition with Arthur Berger, Francis Judd Cooke, Daniel Pinkham, Luise Vosgerchian. Psychology with Howard Gardner and Sigmund Koch. Former faculty of Eastman School of Music, MIT, Harvard University, and Central Conservatory, Beijing.*



PAUL FOLEY

## SA DAVIS

### Improvisation and Jazz Studies, Percussion

Percussionist Sa Davis dwells at the cutting edge of a new generation of hand drum technique, developed from the musical traditions of Afro-Cuban, African, jazz, Latin, rock, fusion, hip-hop, and pop drumming styles. He has worked with such artists as Tom Scott, Grover Washington, Jr., Billy Cobham, Freddie Hubbard, and Lalah Hathaway. Davis performed at Carnegie Hall with George Benson, appeared on the "Arsenio Hall Show," and has done special projects for "Nova" and "Adventure" on PBS. In demand as a studio musician, Davis has performed on motion picture and television soundtracks and produced sound effects for the film *The Brother from Another Planet*. His work can be heard on more than 40 recordings.

*Studies at NEC with Ran Blake, Webster Lewis, Jaki Byard. Recordings on CBS/Sony, GRP, Rounder, Rockwell, Blackhawk, Philo, Daring, Green Linnet, Casablanca, Jobiss International, Folkways, Par, Arco, GM, Bridge City, Joncar, Dolce Nuit. Also faculty of Berklee College of Music and NEC Preparatory School and School of Continuing Education.*

## TERRY DECIMA

### Collaborative Piano, Vocal Coaching

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout Boston, including many concerts at the Isabella Stewart Gardner Museum. Winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria.

*B.M., Oberlin College; M.M., NEC; Certificate, Mozarteum (Salzburg). Organist at First Parish, Weston. Former faculty of Commonwealth School, Allegheny Music Festival. Also faculty of Tanglewood Music Center.*

## KATHERINE DESJARDINS

### Liberal Arts

Katherine Desjardins has taught painting and drawing in Florence, Italy, and at Brown University. Her recent teaching includes visiting artist/faculty positions at Tufts University, Wheelock College, and the Art Institute of Boston. An active professional artist, she exhibits her work in Italy and the U.S. Her work is included in a number of permanent collections, including the Academy of Fine Arts, Florence, and Syracuse University, among others. She is a 1998 recipient of the Massachusetts Cultural Council/New England Foundation for the Arts Fellowship Award for Visual Artists.

*B.F.A., Tufts University/School of the Museum of Fine Arts; Diploma di Licenza, Academy of Fine Arts, Florence, Italy.*

## ROBERT DIDOMENICA

### Faculty Emeritus, Composition

As a composer, flutist, and educator, Robert DiDomenica has contributed much to the art of music. A former Guggenheim Fellow, his



compositions have been performed at the Berkshire, New England Composers, and Contemporary Arts festivals. *The Balcony*, his first opera, was premiered by the Opera Company of Boston; in 1991, the company took the opera to Moscow as part of the Making Music Together Festival. His symphony was premiered by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. DiDomenica's music is published by Edward B. Marks, Edition Musicus, MJQ, and Margun Music. He is a former dean of NEC and has served on the faculty since 1969.

*B.S., New York University. Composition with Wallingford Riegger, Josef Schmid; flute with Harold Bennett. Recordings on RCA, Columbia, Colpix, MGM, Atlantic, GM, Deutsche Grammophon, Golden Crest.*

## STEPHEN DRURY

Chamber Music, Piano, Music History and Musicology, Music Theory; Director of Callithumpian Consort

Stephen Drury has given performances throughout the U.S., Europe, Asia, and Latin America, soloing with orchestras from San Diego to Bucharest. A prize winner in several competitions, including the Concert Artists Guild, Affiliate Artists, and Carnegie Hall/Rockefeller competitions, his repertoire stretches from Bach, Mozart, and Liszt to the music of today. The U.S. State Department sponsored two concert tours that took him to Paris, Hong Kong, Greenland, Pakistan, Prague, and Japan. A champion of 20th-century music, Drury's critically acclaimed performances range from the piano sonatas of Charles Ives to works by John Cage and Györgi Ligeti. He has appeared at the Angelica Festival in Italy, the MusikTriennale Köln in Germany, the Subtropics Festival in Miami, the Festival of New American Music in Sacramento, and the North American New Music Festival in Buffalo, as well as at Roulette and the Knitting Factory in New York. In 1992, he directed the world premiere of George Russell's *Time Line* for orchestra, chorus, jazz band, and soloists. He premiered the solo part of John Cage's *101* with the BSO and gave the first performance of John Zorn's concerto for piano and orchestra *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony. He has commissioned new works from John Cage, John Zorn, Terry Riley, Lee Hyla, and Chinari Ung. His recordings include music by Elliott Carter, Frederic Rzewski, John Cage, Colin McPhee, and John Zorn (as soloist and conducting NEC's Callithumpian Consort). Drury assumed directorship of NEC's Enchanted Circle concert series (founded in 1977) in 1997.

*A.B., Harvard College; Artist Diploma, NEC. Piano with Claudio Arrau, Patricia Zander, William Masselos, Theodore Lettvin. Recordings on Tzadik, Mode.*

## WILLIAM DRURY

Music Education; Assistant Conductor of Wind Ensembles

William Drury currently conducts the Boston Conservatory Wind Ensemble, Auros Chamber Orchestra (in residence at Brandeis University), and is assistant conductor of the Civic Orchestra of Boston. He has conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.

*B.S., political science, Gonzaga University; M.M. with distinction in performance, NEC. Conducting studies with Frank Battisti and Richard Hoenich. Former faculty of Whitworth College. Eastern Washington University, Boston University. Recordings on Art of the States, Criminal Records, Sierra Music, American Composers Forum, Tzadik.*

## JAMES DUNHAM

Chair, Strings; Viola, Chamber Music

Soloist, chamber musician, and teacher, James Dunham was violist of the Cleveland Quartet from 1987 through its Grammy-winning final recordings and concerts in December 1995. With the Quartet, he performed throughout the U.S., Canada, Europe, the Far East, and

the former Soviet Union. Recent highlights were a gala 25th anniversary concert in New York's Carnegie Hall, the premiere of the Paulus Quartet Concerto with the Cleveland Orchestra, and the recording of the Beethoven cycle for Telarc International. Prior to joining the Cleveland Quartet, Dunham was founding violist of the Sequoia String Quartet, winners of the 1976 Naumburg Award; in recent years, he has performed with the BSO as guest principal. An advocate of new music, Dunham has received grants from the National Endowment for the Arts and the California Arts Council. Dunham is also a well-known studio teacher and frequently presents solo viola and chamber music masterclasses at schools and universities worldwide. Dunham spent three summers at the Marlboro Festival, and toured with "Music from Marlboro." In recent summers he has taught and performed at many festivals, including Aspen, Yale at Norfolk, Kent/Blossom, Bowdoin, Musicorda, Round Top, Schleswig-Holstein (Germany), and Festival der Zukunft (Switzerland).

*Graduate with honors, Interlochen Arts Academy; B.F.A., M.F.A., Distinguished Alumni Award, California Institute of the Arts; studies at Carleton College. Recordings on Telarc, Nonesuch, Delos, Crystal. Former faculty of California Institute of the Arts, California State University/Long Beach, Eastman School of Music.*

## DOMINIQUE EADE

Improvisation and Jazz Studies, Contemporary Improvisation

Dominique Eade has been a featured vocalist and composer in the Boston Globe Jazz Festival, the Jazz in Toulon Festival in France, the Molde International Jazz Festival in Norway, the What Is Jazz? Festival in New York, and the Iowa City Jazz Festival, and an artist-in-residence, clinician, and performer at the Wichita and Litchfield jazz festivals. Eade performs regularly in the U.S. and Europe. A frequent nominee for outstanding jazz vocalist in the Boston Music Awards since 1988, and the 1997 and 1999 winner in this category, Eade was also designated "best jazz singer" in *Entertainment Weekly's* Regional Raves in 1997 and nominated for best new artist by the First Annual Jazz Awards (New York) in 1998. She was recognized in the 1998 *Down Beat* critics poll as "talent deserving wider recognition." Her debut CD on RCA Victor, *When the Wind Was Cool*, appeared in 1998 Top Ten lists in the *Boston Globe*, *Herald*, and *Phoenix* and in *Jazz Times* and *Jazziz* magazines; her second RCA Victor CD, *The Long Way Home*, was released in 1999, with contributions by Dave Holland, Victor Lewis, Mick Goodrick, and Bruce Barth. Her earlier CD, *My Resistance Is Low*, was voted one of the top ten jazz CDs of 1995 by *Billboard*. Eade has recorded with Bruce Barth, Stanley Cowell, Alan Dawson, Benny Golson, Fred Hersch, Dave Holland, George Mraz, Lewis Nash, and Steve Nelson, and has performed with Anthony Braxton, Bill Frisell, Mark Helias, Gene Bertoncini, Peter Leitch, Donald Brown, Burch Morris, Mick Goodrick, Ran Blake, and a number of contemporary ensembles.

*B.M., Artist Diploma, NEC. Voice with Nancy Armstrong and Jeannie Lovetri; studies with Dave Holland, Ran Blake, Stanley Cowell, Bob Moses. Recordings on RCA Victor, Accurate.*

## EDWARD EATON

Opera

Edward Eaton is a theatre director and advisor specializing in stage combat and violence. He is the staff fight director for Emerson College, where he is also on the theatre faculty. He has had extensive experience in stage directing and fight choreography for stage and screen both in the United States and abroad.

*B.A. in theatre, University of Richmond; M.A., Ph.D. in theatre, Bowling Green State University. Theatre studies at the Eugene O'Neill Theatre Center with Richard Digby-Day and Franklin White, and at Shakespeare and Company with Tina Packer and Tony Simones. Television studies at Video Associates with Gordon Rigsby. Further studies at Chinese People's University, Hebei Teachers University, University of Tel-Aviv, and the Sorbonne.*



## FRANK EPSTEIN\*

Chair, Brass and Percussion; Director of Percussion Ensemble

A native of Amsterdam, Holland, percussionist Frank Epstein came to the United States in 1952, settling in Hollywood, Calif. Having joined the BSO in 1968, he is now in his 28th season as percussionist. Epstein has made recordings with the Los Angeles Philharmonic, the BSO, and the Boston Pops, as well as with Collage New Music. As founder of Collage, and music director from its inception in 1972 through 1991, Epstein has overseen the commissioning and performance of more than 200 new works written especially for the ensemble as well as the production of 17 recordings. Along with a new practical performing version of the percussion part to Stravinsky's *L'Histoire du soldat*, *Personent Hodie*, a theater piece for two cymbal players, is now available from the composer. Epstein is a consultant to the Avedis Zildjian Company on new product development (including the recent introduction of the Classic Orchestral Cymbal Selection), and as a clinician conducts workshops and seminars throughout the country. He has introduced the Symphonic Castanet and his Cymbelt (bass drum/cymbal attachment system) to the marketplace. Before joining the BSO he was a member of the San Antonio Symphony. Epstein was recently awarded a presidential commendation from NEC for his work with Collage New Music.

B.M., University of Southern California; M.M., NEC. *Studies at Tanglewood Music Center and with Robert Sonner, Earl Hatch, Murray Spivack, William Kraft, Everett Firth. Recordings on RCA, Columbia, Deutsche Grammophon, Polydor, London, Nonesuch, Crystal, Inner City, GunMar, Delos, Sony. Also faculty of Tanglewood Music Center and frequent clinician in the U.S. and Europe.*

## MARY EPSTEIN

Music Education

Mary Epstein teaches in NEC's music education department, where in 1995 she integrated the concept of guided internship courses into the NEC curriculum. She directs the Kodály Summer Music Teacher Training Institute, consults for the Boston Music Education Collaborative, teaches Kodály Pedagogy for the University of Massachusetts/Lowell, and has a private piano studio. She has designed children's music education programs, most notably for Young Audiences Inc. of Massachusetts and the Brookline Chamber Music Society. Epstein has taught in the public schools of Boston and New Haven, and in several local private schools: Park School, NEC Preparatory School, and Elma Lewis School of Fine Arts. Her educational focus encompasses Dalcroze Eurhythmics for preschool, Kodály-based music in schools, artists-in-school residencies, political action for the arts, and piano pedagogy. Currently she serves on the boards of Kodály Center of America, Organization of American Kodály Educators, Young Audiences Inc. of Massachusetts, and Boston Music Education Collaborative. Other professional affiliations are: Music Educators National Conference, Society for General Music, International Kodály Society, Boston Area Kodály Educators (ex-president) and New England Pianoforte Teachers Association (ex-board).

B.A. piano performance, Mercer University; B.M.Ed., M.M.Ed., NEC; Certification for Study of Hungarian Music Education, Liszt Academy of Music, Budapest.

## POZZI ESCOT

Theoretical Studies

Escot is coauthor of the acclaimed book *Sonic Design*, editor-in-chief since 1980 of the international journal *Sonus*, president of the International Society of Hildegard von Bingen Studies, and codirector of Tufts University Talloires International Composers Conference in France. A much sought-after lecturer, Escot has recently been invited by Columbia, Princeton, Harvard, Berkeley, and Stanford universities; Universities of Chicago, Illinois, London, Edinburgh, Nice, Eichstätt, Augsburg, Helsinki, Hamburg, Leuven, Sorbonne, Dublin Institute of Technology, Darmstadt, SIdAM-Milan, IRCAM-Paris, Beijing and Shanghai, Hanyang and Yonsie, Kunitachi and Hiroshima. She was chosen as one of the five remarkable women composers of the 20th

century in 1975; that year the New York Philharmonic premiered her *Fifth Symphony*. Critics around the world have praised her compositions, beginning with Virgil Thomson's calling her "the most interesting and original woman composer now functioning." Escot is author of numerous published articles and has just completed two new books, *The Poetics of Simple Mathematics in Music* and *Oh How Wondrous: Hildegard von Bingen, Ten Essays*. Escot is the recipient of prestigious awards (Radcliffe's Bunting Institute, Rockefeller Bellagio, Ford, Marshall Plan, Outstanding Educator of America) and her works are recorded on the Delos, Neuma, Spectrum, Leo, and Music & Arts Programs of America. For a 2000 premiere she was recently selected by OTIO (The Gathering/Unification of the Native American Tribes Foundation, Utah) to be awarded a most extraordinary commission for her *Sixth Symphony*.

B.S., M.S. course, The Juilliard School; certificate of completed graduate studies, Hochschule für Musik und darstellende Kunst (Hamburg, Germany). Current faculty of Wheaton College.

## RONALD FELDMAN\*

Orchestral Repertoire

Cellist Ronald Feldman joined the BSO in 1967 at the age of 19. Increasingly in demand as a conductor, he was assistant conductor of the Boston Pops from 1989 through 1993, and has been music director and conductor of the Worcester Symphony Orchestra, Extension Works new music ensemble, the New England Philharmonic, and the Berkshire Symphony Orchestra. With the latter two groups he has received the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Feldman has appeared as a guest conductor throughout the U.S., and has recently recorded a Mozart CD with the George Enescu Chamber Orchestra in Bucharest.

B.M., Boston University School for the Arts. Studies with Claus Adam, Joseph Emonts, Lorne Munroe, Harvey Shapiro, Leslie Parnas. Also faculty of Berklee College of Music, Boston Conservatory.

## JOHN FELICE

Music Theory

Pianist and composer John Felice performs often in Boston as a soloist and accompanist, specializing in Bach and infrequently programmed composers. He won the 1968 SAI Composition Prize. His music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada, and Spain and is published by Yorke Editions of London.

A.R.C.T., B.M., Royal Conservatory of Music, Toronto; M.M., NEC. Piano with Pierre Souvarian; composition with Robert Cogan, John Beckwith. Former faculty of University Settlement House in Toronto, National Ballet School of Canada.

## ELIOT FISK

Guitar

In addition to his extensive solo career, Eliot Fisk has collaborated frequently with such colleagues as flutist Paula Robison, violinist Ruggiero Ricci, the Juilliard String Quartet, jazz and flamenco guitarists Joe Pass and Paco Peña, castanet virtuoso Lucero Tena, and master Turkish musician Burhan Öcal. He has premiered major works by Robert Beaser, Luciano Berio, Nicholas Maw, and George Rochberg, among others. He has further enriched the guitar repertoire with his numerous transcriptions of works by composers ranging from Bach and D. Scarlatti to Paganini (he is the first guitarist to record the 24 *Capricci*), Mendelssohn, Albeniz, and de Falla. Fisk is virtually the last direct pupil of Andrés Segovia and as such seeks to combine the great romantic tradition with the best of modernity.

B.A., summa cum laude, Yale College; M.M., Yale University. Studies with Ralph Kirkpatrick, Andrés Segovia. Recordings on EMI, MusicMasters. Faculty of Mozarteum, Salzburg. Former faculty of Yale University and Hochschule für Musik, Köln.



## ALAN FLETCHER

### Provost; Music Theory, Composition

Alan Fletcher is a prolific composer whose works have been performed by leading performers nationally and internationally. He has received an ASCAP Foundation Award, the Alexander Gretchaninoff Prize in Composition, the Norton Stevens Fellowship from the MacDowell Colony, and the Sacks Memorial Prize in music from Princeton University.

*A.B., Phi Beta Kappa, Princeton University; M.M., D.M.A., The Juilliard School. Composition with Roger Sessions, Milton Babbitt, Edward T. Cone.*

## D'ANNA FORTUNATO

### Voice

Widely known for her versatility, D'Anna Fortunato has created leading roles for the New York City Opera, Boston Lyric Opera, Glimmerglass Opera, Kentucky Opera, Connecticut Grand Opera, and Rochester Opera Theatre. As a concert and oratorio soloist, Fortunato has appeared internationally as a long-time member of the Bach Aria Group and with the Chamber Music Society of Lincoln Center, Boston Camerata, St. Luke's Ensemble, Musica Sacra, and Berlin Spectrum Concerts, among many others. Her festival engagements are numerous, as are her singing appearances with major orchestras. She has conducted masterclasses and clinics throughout the U.S., especially as an expert in American 20th-century music, Baroque performance practice, and women composers, and has been the first to record the songs of Amy Beach and Charles-Martin Loeffler. Premiered works have included those of John Harbison, Roger Sessions, Stephen Albert, Elliott Carter, and John Heiss, among others.

*B.M., M.M., Artist Diploma, NEC. Studies with Gladys Miller. Recordings on Harmonia Mundi, Nonesuch, Koch, Erato, London, Vox, Northeastern, Newport Classics.*

## MICHAEL GANDOLFI

### Composition

Michael Gandolfi has written works for the London Sinfonietta, Riverside Symphony Orchestra, Parnassus, Speculum Musicae, Sonor, Boston Musica Viva, San Francisco Contemporary Music Players, and the Orpheus, Los Angeles, and St. Paul chamber orchestras. His *Points of Departure*, written for Orpheus, was recently performed by the BSO. He received the first Paul Jacobs Memorial Commission from the Tanglewood Music Center in 1987, and has also received commissions and grants from the Fromm, Koussevitzky, and Guggenheim foundations and the NEA, among others. Gandolfi has received the American Academy and Institute of Arts and Letters' Charles E. Ives and Academy-Institute awards.

*B.M., M.M. with honors in composition, NEC. Studies with Oliver Knussen, William Thomas McKinley, and John Heiss. Recordings on CRI, Deutsche Grammophon. Also faculty of Harvard University.*

## GEORGE GARZONE

### Improvisation and Jazz Studies

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and has toured Portugal. The group has released three albums. Garzone also tours with George Russell and has recorded with Eddie Gomez and Steve Kuhn.

*B.M., Berklee College of Music.*

## JUDITH GERRATT

### Music Education

Judith Gerratt has been teaching lessons, classes, and workshops in the Alexander Technique since her 1980 graduation from the Constructive Teaching Centre in London. She is also a professional violinist, having performed extensively over the last 25 years with such groups as Emmanuel Music, Boston Baroque, the Boston Pops Esplanade Orchestra, London Chamber Soloists, California Symphony and Cabaret Rose. She currently performs regularly with the Handel &

Haydn Society, and teaches violin privately through the Weston Public Schools.

*B.M. in violin, NEC. Violin studies and Fellowship String Quartet with Rudolf Kolisch. STAT Certification Alexander Technique with Walter Carrington, Constructive Teaching Centre. Former faculty of Morley College (London), Longy School of Music, Apple Hill Chamber Music Center, Marin Waldorf School. Also current faculty NEC School of Continuing Education.*

## JOHN GIBBONS

### Chair, Historical Performance; Chamber Music

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as harpsichord and fortepiano soloist with major ensembles in the U.S. and Europe, among them the Chamber Music Society of Lincoln Center, New York Chamber Symphony, Orchestra of the 18th Century, Philharmonia Baroque, and the Da Camera Society of Houston. He received the Erwin Bockly Prize (1969), the NEC Chadwick Medal (1967), and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. Gibbons performs regularly at such festivals as those in Torino and Spoleto, Italy, Chamber Music Northwest, and the Aston Magna Festival in the Berkshires.

*B.M. with highest honors, NEC. Studies at Cincinnati Conservatory. Recordings on Centaur, Delos, Musical Heritage Society, Titanic, Cambridge, Harmonia Mundi, Nonesuch, Philips, RCA. Former faculty of Lowell State College, Brandeis University.*

## HELEN GREENWALD

### Music History and Musicology

Helen Greenwald is a musicologist, cellist, and translator. Her work has appeared in such journals as *19th-Century Music*, *Acta Musicologica*, *Music & Letters*, *Journal of the American Musicological Society*, *Current Musicology*, the *Mozart-Jahrbuch*, the Music Library Association's *Notes*, *Studi musicali toscani*, and the *Newsletter of the Réseau Internationale d'Iconographie Musicale*. Greenwald has presented papers in the international forum, including the 1991 International Mozart Congress (Salzburg), the Royal Music Association/British Society for Music Analysis, the biannual British 19th-Century Music Conference, the 1994 Convegno Internazionale di Studi su Giacomo Puccini (Lucca), the American Musicological Society, the Society for Music Theory, the New England Conference of Music Theorists, the Music Theory Society of New York State, and the Modern Language Association. Greenwald's principal areas of research include 18th- and 19th-century vocal music.

*B.S., M.A., Hofstra University; M.Phil, Ph.D., provost's scholar, City University of New York; Certificate with honors in German, University of Vienna. Cello studies with David Wells, George Ricci.*

## CAROLE HABER

### Voice

Carole Haber won the N. Meyer Baker Award and the Eleanor Steber Music Foundation Award at the 1989 Washington International Voice Competition at the Kennedy Center. Known for her interpretations in the Mozartean and bel canto styles, she is very active in both opera and oratorio. She made her operatic debut as the Queen of the Night in *The Magic Flute*. Her performances of this role throughout the East Coast have been highly acclaimed by *The New York Times*, *High Fidelity*, *Opera News*, and the *Boston Globe*. In 1996 she premiered Daniel Pinkham's *The White Raven* and Robert Kyr's *Passion of the Four Evangelists*; she has recorded the latter work on the New Albion label. In 1997, Haber made her Carnegie Hall debut with the Orchestra of St. Luke's in Brahms's *Requiem*. She has soloed with many choral societies throughout the U.S., and with the Handel & Haydn Society under Christopher Hogwood in Mozart's *Requiem*. Haber's students have performed with Aspen Opera Theater, Sarasota Opera, Lake George Opera, Boston Lyric Opera, Handel & Haydn Society, Carmel Bach Festival, and at Tanglewood.

*B.A., Crane School of Music, SUNY/Potsdam; M.M., NEC. Recordings on BGI, New Albion.*

## ANNE HALLMARK

### Chair, Music History and Musicology

Anne Hallmark, who has taught in the music history department at NEC since 1975, is a specialist in late medieval and early Renaissance music. She has also published on teaching music and is currently involved with women's studies. Hallmark has published in this country and abroad and has coedited the works of the composer Johannes Ciconia. She has served on the executive board of directors of the American Musicological Society, of which she is an active member. She tours with the Waverly Consort as a lecturer for their "Christmas Story" program.

*B.A., Barnard College; M.F.A., Princeton University; Ph.D. in progress, Princeton University. Piano with Robert Goldsand, Maria Clodes. Member of International Musicological Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, MIT.*

## THOMAS HANDEL

### Music History and Musicology

Thomas Handel is the music director of St. Paul's Episcopal Church in Brookline and a member of the music faculty at Phillips Exeter Academy. He has given solo organ recitals for the American Guild of Organists and the Organ Historical Society. Recordings include works of Bach and d'Aquin with the Boston Cecilia and the Durufle Requiem with the Phillips Academy Concert Choir.

*B.M. in organ performance, cum laude, Boston University; M.M., D.M.A. in organ performance, NEC. Organ studies with Max Miller, Yuko Hayashi, William Porter; conducting studies with Thomas Dunn, Donald Teeters, Gerald Weale. Recordings on Newport Classics, Phillips Academy. Also faculty of Phillips Exeter Academy.*

## MASASHI HARADA

### Improvisation and Jazz Studies

Multi-instrumentalist Masashi Harada (piano, percussion, voice, flute, and conduction—dancing while conducting group of improvisors) has been performing in various improvisational contexts for the last 15 years, in Boston, New York, and Japan. He has performed with Joe Maneri, Cecil Taylor, John Cage, and Paula Josa-Jones. Currently he teaches at NEC and Hiroshima International University.

*Undergraduate Diploma, Graduate Diploma, NEC. Studies with Joseph Maneri, Cecil Taylor, Avram David, Cecil McBee.*

## ELIZABETH LOUISE HARRISON

### Liberal Arts

Louise Harrison's interests include British and American fiction and poetry of the 20th century, modernist literary and cultural criticism, Shakespeare and Renaissance drama, interdisciplinary studies of literature with other arts, creative writing, and rhetoric and composition. She assisted in the revisions to an annotated CD-ROM edition of James Joyce's *Ulysses*, and was a research assistant on *The Selected Letters of Marianne Moore* (1997).

*B.A. with joint honors in English literature and American studies, University of Hull; M.A. and Ph.D. candidate in English, Boston University. Former teaching fellow at Boston University. Current writing fellow at Boston University's Writing Center.*

## YUKO HAYASHI

### Chair, Organ

Yuko Hayashi has performed widely as an organist in the U.S., Canada, Europe, and Japan. Through extensive concert tours in Western Europe, she has researched an authentic approach to historical repertoire of many styles and periods on original instruments. She has been a guest artist for the Academy of Italian Organ Music in Pistoia, Italy, the North German Organ Academy in Bunde, Germany, and recently at the dedication of the new organ at St. Stephen's Cathedral in Vienna, and at the festival inaugurating the restoration of a Renaissance organ at Salamanca Cathedral, Spain. In America, her frequent tours have included programs of historical and contemporary works, often supplemented by masterclasses. She has been featured

recitalist at regional and national conventions of the American Guild of Organists and has appeared in the Early Music Festival of the West Coast, giving a recital of Italian 16th- and 17th-century organ works. She has also given world premieres of works by Gunther Schuller, Daniel Pinkham, and others. In Japan she has given dedicatory recitals on new instruments including those at Suntory Hall in Tokyo, Ferris Hall in Yokohama, International Christian University Chapel in Tokyo, and Salamanca Hall in Gifu. She has performed as a soloist with the NHK Symphony Orchestra, NHK Radio Philharmonic, NHK television, Nippon television, and Yomiuri Symphony Orchestra, among many other appearances in her native land. In 1995 she received the Arion award from the Cambridge Society of Early Music. Hayashi joined NEC in 1960 and has chaired the organ department since 1971. She is director of music at Boston's Old West Church and St. Luke's International Hospital Chapel in Tokyo.

*Graduate, Tokyo University of the Arts; B.M., M.M. with honors, Artist Diploma, NEC. Organ with George Faxon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason, Gustav Leonhardt. Recordings on King Records, Classic Masters, West German Radio in Köln. Taught at Ferris University in Yokohama, where she initiated the organ and church music program. Former visiting professor at International Christian University and Tokyo Conservatory, both in Tokyo. Current instructor at the Italian Organ Academy in Shirakawa, Japan.*

## JON HAZILLA

### Contemporary Improvisation

Jon Hazilla is active locally in a variety of venues, including 6-Drum Sets, The Be-Bop Guitars, Max-Sweets-Solo, and Jon Hazilla Trio. He has played at international jazz festivals, including Warsaw, Paraguay, the Azores, Quebec, Montreal, Costa Rico, and St. Croix. His recordings as a leader are *Chicplacity*, with Ray Drummond and John Hicks (1987); *The Bitten Moon*, with Drummond and James Williams (1995); *C.J.Q.*, with Tom Varner and Billy Pierce (1997); and *Saxabone* (1998).

*B.M., NEC. Multiple Percussion Set with John Riley, Fred Buda, Alan Dawson, Joe Morello, and Max Roach. Performances with Garrison Fewell, Larry Coryell, Billy Pierce, the Fringe, Victor Mendoza, and Max Roach. Endorsements for Sabian, Grover Pro-Percussion, and Regal Tip. Recordings on Timeless Muse, Owl, Soul Note, Arista, Golden Crest, Cadence, C.I.M.P., Accurate. Also faculty of Berklee College of Music.*

## JOHN HEISS

### Director of the Contemporary Ensemble, Flute, Chamber Music, Composition, Music History and Musicology, Music Theory

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*. Heiss has coordinated nine of NEC's annual festivals plus visits by many composers including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett.

*B.A. in mathematics, Lehigh University; M.F.A., music, Princeton University. Composition with Milton Babbitt, Edward T. Cone, Earl Kim, Otto Luening, Darius Milhaud; flute with Arthur Lora, James Hosmer, Albert Tipton. Recordings on Nonesuch, CRI, Golden Crest, Arista, Turnabout, Video Artists International, Boston Records, AFKA. Former faculty of Columbia University, Barnard College, MIT, NEC Institute at Tanglewood.*



## GREGG HENEGAR\*

### Bassoon

Gregg Henegar has been a contrabassoon/bassoonist with the BSO since 1992, after 15 years in the same position with the Houston Symphony. He has premiered solo works by Donald Erb and Nora Crane, and is the author of *Modern Exercises for the Contrabassoon*.

Henegar is a participant in the Saito Kinen Festival Orchestra.

*Cleveland Institute of Music. Studies with Sanford Berry, George Goslee. Recordings on Leonarda, Albany. Also faculty of Tanglewood Music Center.*

## HELEN HODAM

### Voice

Helen Hodam's students are singing with many opera companies in the U.S. and Europe, including the Metropolitan Opera, New York City Opera, Chicago Lyric Opera, Houston Grand Opera, San Francisco Opera, Opéra Bastille (Paris), La Scala (Milan), and the opera companies of Cologne, Stuttgart, Wiesbaden, Bielefeld, Bremen, and Zürich. They have sung at opera houses in Vienna, London, Genoa, Nice, Amsterdam, and Brussels. Her students have won such awards as those from the Marian Anderson Foundation, Richard Tucker Foundation, Zachary Society, as well as the McAllister Awards and the Washington International Competition for Singers. Hodam was elected to the American Academy of Teachers of Singing in 1988.

*B.M., Illinois Wesleyan University; M.M., The Hartt School. Studies at Manhattan School of Music, Royal Academy of Music (London), Goethe Institute (Munich), the Juilliard School, Alliance Française (New York and Paris), University of Vienna, Mozarteum (Salzburg). Former faculty of Oberlin College (1963–84). Also faculty of International Institute of Vocal Arts (Chiari, Italy) and American Institute of Musical Studies (Graz, Austria).*

## RANDALL HODGKINSON

### Piano, Chamber Music

Randall Hodgkinson is a member of the Boston Chamber Music Society. He has given solo performances with orchestras of Atlanta, Philadelphia, Boston, Cleveland, and New York. He has recorded solo music of Donald Martino and Roger Sessions and concerti of Gardner Read and Morton Gould. He performs two-piano, four-hand literature with his wife, Leslie Amper.

*B.M. with honors, M.M. with distinction, Artist Diploma, NEC. Studies with Veronica Jochum, Russell Sherman, Leonard Shure. Recordings on New World, Albany.*

## RICHARD HOENICH

### Director of Orchestral Activities, Chamber Music

Richard Hoenich was principal bassoonist with the Montreal Symphony Orchestra for twelve seasons before devoting himself full time to conducting in 1991. He was assistant conductor of the Montreal Symphony Orchestra (1985–89), and in 1989 was appointed associate conductor under Charles Dutoit. He was awarded conducting fellowships at the Tanglewood Music Center and the Los Angeles Philharmonic Institute, where he worked with Michael Tilson Thomas, Kurt Masur, Leonard Bernstein, and Seiji Ozawa. He conducts regularly in Canada and has appeared in the U.S. as well as in Argentina and France. He received first prize from the Festivals de Musique du Québec and Montreal Symphony competitions.

*Diploma, Curtis Institute; Studies at McGill University, Indiana University. Former music director of the McGill Symphony. Recordings on Decca/London.*

## JAMES HOFFMANN

### Music Theory

Composer James Hoffmann cofounded NEC's Enchanted Circle contemporary music concert series in 1977, and codirected it through 1997. He also served as the chair of Undergraduate Theory from 1968 to 1980. He published an article about his ongoing experiments using computers to teach harmony in collaborative learning settings in the *Harvard Educational Review*.

*B.M. with highest honors, NEC; B.M., M.M., Yale University; D.M.A., University of Illinois. Composition and theory with Francis Judd Cooke,*

*Carl McKinley, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hochschule für Musik (Berlin) with Boris Blacher, Josef Rufer. Recordings on Crest. Published by TAP Music Sales. Former faculty of Castle Hill, Oberlin College, San Jose State University.*

## HSIN-YUN HUANG

### Borromeo String Quartet

Violist Hsin-Yun Huang, a native of Taiwan, has performed with the Bayerischer Rundfunk Orchestra in Munich, the Zagreb Soloists in Paris, and the Tokyo Philharmonic. She has won awards from the ARD International Music Competition in Munich, Bunkamura Orchard Hall, and the Lionel Tertis International Competition on the Isle of Man, where she was the youngest competitor. She performed with "Music from Marlboro" tours in 1993–95.

*B.M., Curtis Institute; M.M., The Juilliard School. Studies with David Takeno, Michael Tree, and Samuel Rhodes. Faculty of the Juilliard School, the Hartt School.*

## WILL HUDGINS\*

### Percussion

Will Hudgins has been a member of the BSO since 1990; he won his previous position in the Florida Symphony Orchestra directly after his graduate studies. He performed as soloist in the BSO's world premiere performances of Maurice Wright's *Concertpiece for Marimba and Orchestra*. Other solo performances include the Boston Pops, Riverside Symphony, Springfield (Mo.) Symphony, and the Florida Symphony. He has taught as a clinician across the U.S. and Europe. Also an avid jazz vibraphonist, Hudgins is a member of the jazz band Pursuance.

*B.M. under Walter E. Maddy scholarship, Peabody Conservatory; M.M., Temple University. Recordings on Thinking Man, GM.*

## RICHARD HUGHES

### Voice

In 1964, Richard Hughes established a New York vocal studio that has launched the careers of many prominent singers. His students have gone on to perform with the Metropolitan Opera and New York City Opera, as well as with all the major opera houses of the U.S. and Europe, and have won many major competitions, including the Pavarotti Competition, the Richard Tucker Award, and the Metropolitan Opera Auditions. Selected to Pi Kappa Lambda, Hughes was a winner of the American Guild of Musical Artists Award, a Metropolitan Opera Regional Finalist, and a regional winner in the NATS Competition.

*B.M., M.M. in vocal performance, Drake University. Vocal technique and studio teaching with Sidney A. Dietch, opera and recital coaching with Otto Guth.*

## LEE HYLA

### Cochair, Composition

Lee Hyla was born in Niagara Falls, N.Y., and grew up in Greencastle, Ind. He has written for numerous performers, including Orpheus Chamber Orchestra, Kronos Quartet (with Allen Ginsberg), Speculum Musicae, Lydian String Quartet, Tim Smith, Tim Berne, Rhonda Rider, Stephen Drury, Mia Chung, and Judith Gordon. He has received commissions from the Koussevitzky, Fromm, Barlow, and Naumburg foundations, the Mary Flagler Carey Charitable Trust, Concert Artist's Guild, and two Meet the Composer/Reader's Digest Consortium Commissions. He has also been the recipient of the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim fellowship, two National Endowment for the Arts fellowships, the Goddard Lieberson Award from the American Academy of Arts and Letters, and the Rome Prize.

*B.M. with honors, NEC; M.A. SUNY/Stony Brook. Studies with Malcolm Peyton and David Lewin. Recordings on Nonesuch, New World, Tzadik, CRI, Opus One, Avant. Compositions published exclusively by Carl Fischer.*

## KAYO IWAMA

Collaborative Piano, Vocal Coaching

Pianist Kayo Iwama has concertized extensively throughout North America, Europe, and Japan. She has appeared to critical acclaim with some of today's most talented young singers in Boston's Jordan Hall, Seiji Ozawa Hall at Tanglewood, Weill Recital Hall in New York, the Kennedy Center in Washington, Tokyo's Yamaha Hall, and the Théâtre du Châtelet in Paris. She has been heard numerous times on WGBH radio, and is the pianist and music director of the Cantata Singers Recital Series. She has also been on the music staffs of the Steans Institute at the Ravinia Festival and the BSO. Iwama's debut recording, with baritone Christóphen Nomura, is Schubert's *Die schöne Müllerin*.

*B.M., Oberlin College; M.M., Graduate Council Fellow, SUNY/Stony Brook, Tanglewood Music Center Fellow; studies at the Banff Centre for the Arts, Music Academy of the West, and the International Summer Academy in Salzburg, Austria. Studies with Gilbert Kalish; coaching with Margo Garrett, Martin Katz, Martin Isepp, Graham Johnson. Recordings on Well-Tempered. Faculty of the Hartt School, Tanglewood Music Center.*

## VERONICA JOCHUM

Piano

Veronica Jochum has performed in more than 50 countries on four continents, appearing as soloist with orchestras including the BSO; the Minnesota Orchestra; the Chamber Orchestra of the 92nd Street Y; the Munich and Berlin philharmonic orchestras; the London, Vienna, and Jerusalem symphonies; Maggio Musicale, the Concertgebouw Orchestra of Amsterdam, and L'Orchestre de la Suisse Romande. She has collaborated with renowned conductors including Jiri Belohlavek, Lukas Foss, Bernard Haitink, Joseph Keilberth, Raymond Leppard, Hans Schmidt-Isserstedt, Gunther Schuller, and her father, Eugen Jochum. Veronica Jochum's festival appearances in the United States include the Marlboro, Tanglewood, Spoleto, Sandpoint, and Spokane Bach festivals, and throughout Europe include the Montreux, Mecklenburg, and Wallonie festivals. Her performances and recordings are broadcast regularly on National Public Radio and throughout Europe.

*M.M. (equivalent) with highest honors, Concert Artist Diploma, Hochschule für Musik, Munich. Piano with Edwin Fischer, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Recordings on GM, CRI, Tabra, Tudor, Golden Crest, Laurel. Former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Tanglewood Music Center, Settlement School of Philadelphia, Radcliffe Institute, Eastern Music Festival. Awarded the Cross of the Order of Merit by the president of Germany in 1994. Fellow, Bunting Institute at Radcliffe College, 1996-97.*

## SANDRA JOSHEL

Liberal Arts

Sandra Joshel combines an academic background in ancient history and research work in interdisciplinary fields, including women's studies and film studies. She is the author of *Work, Identity, and Legal Status at Rome* and articles on slavery and gender in ancient Rome. She has been the recipient of a Fulbright-Hays Fellowship to Italy and a National Endowment for the Humanities Fellowship for Independent Study.

*B.A., Skidmore College; M.A., Ph.D., Rutgers University.*

## PANAGIOTA A. KAMBOURIS

Liberal Arts

Panagiota A. Kambouris taught English as a Foreign Language at the Stratigakis School of Languages in Thessaloniki, Greece. Previously, she taught Greek to Greek-American students at the Greek Orthodox Church in Watertown, Mass., and was an assistant to an ESL teacher at Quincy Junior College.

*B.A., Aristotle University of Thessaloniki; M.A., University of Massachusetts/Boston.*



ERIC RASMUSSEN

## DANIEL KATZEN\*

Horn

Daniel Katzen is the second horn of the BSO. He is a recitalist, chamber musician, and soloist with orchestras in Boston and elsewhere. He was previously fourth horn with the San Diego Symphony, and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony. He has been a New England Conservatory faculty member since 1981.

*B.M. with distinction, Indiana University; studies with Philip Farkas, Milan Yancich, Michael Hölzel, Postgraduate work at Northwestern University with Dale Clevenger.*

## PATRICK KEPPEL

Liberal Arts

Patrick Keppel has published short stories and is at work on a novel; his plays have been presented at the Boston University School for the Arts. He has been *Web del Sol's* featured writer on the World Wide Web. Keppel received the John T. Frederick and James B. Carroll awards for fiction writing at University of Notre Dame, and the Sproat Award for Excellence in Teaching at Boston University.

*B.A. summa cum laude, Phi Beta Kappa, University of Notre Dame; M.F.A., University of Massachusetts/Amherst; M.A., Boston University. Former faculty of Simmons College, Massachusetts College of Pharmacy, Boston University.*

## YEESUN KIM

Violoncello, Borromeo String Quartet

Yeesun Kim is a member of the Borromeo String Quartet. A native of Seoul, Korea, she has won several top Korean awards, including the Ewha and Jungang national competitions, and in 1981 the Seoul Young Artists Award for achievement in music and academics. Kim has appeared with the KBS Symphony and the Jeunesse Ensemble and has been featured on "FM Concert Hall." Kim has appeared at



the Marlboro Festival, Aspen Summer School, and Banff Festival, and given solo and chamber music recitals in Carnegie Hall and Jordan Hall at NEC. With the Borromeo Quartet she has played numerous concerts nationally and internationally, performing in Alice Tully Hall, Kennedy Center, Suntory Hall in Japan, and Wigmore Hall in London. She frequently appears as a member of the Wu Han-Pamela Frank-Yeesun Kim Piano Trio.

*B.A., Curtis Institute; M.M., Artist Diploma with Borromeo String Quartet, NEC. Violoncello with David Soyer, Laurence Lesser. Also faculty of the NEC at Walnut Hill School for the Performing Arts.*

#### NICHOLAS KITCHEN

##### Violin, Borromeo String Quartet

Violinist Nicholas Kitchen, a native of Durham, N.C., has been active as a soloist and chamber musician since making his first professional appearances at age 12. Since then, his performances have taken him to more than 20 countries, where he has been presented in such halls as the Concertgebouw in Amsterdam, the Opera Bastille in Paris, Suntory Hall in Tokyo, Wigmore Hall in London, and Carnegie Hall and Jordan Hall in the U.S. His solo appearances have included collaborations with such conductors as Michael Tilson-Thomas, Otto-Werner Mueller, and Enrique Batiz. Since 1989 Kitchen has performed extensively as first violinist of the Borromeo String Quartet. He has participated in the Caramoor, Spoleto, Vancouver, and Orlando festivals, among others. Among Kitchen's many awards, he has received the Albert Schweitzer Medallion for Artistry and was named a Presidential Scholar in the Arts.

*B.A., Curtis Institute; Artist Diploma with Borromeo String Quartet, NEC. Violin with James Buswell, Giorgio Ciompo, David Cerone, Szymon Goldberg. Conducting studies with Otto Werner-Mueller. Composition studies with George Rochberg, Ned Rorem.*

#### JAMES A. KLEIN

##### Dean of Students; Liberal Arts

James A. Klein graduated from Kenyon College *summa cum laude* with highest honors in English literature and the philosophy of history. As recipient of the American Association of Colleges Oxford Fellowship, he then took a second baccalaureate in modern history from Oxford University, then a master's in modern history (also from Oxford). He then returned to the United States to complete his education at Harvard University, where he took a second master's and a doctorate in English history. His dissertation, "Politics and Publicity: A Study of Victorian Conservatism," won Harvard University's DeWitt Prize in History, given for outstanding contribution to the field of Constitutional Politics. Since coming to NEC, Klein has written and lectured extensively on late Victorian politics, on political corruption, and on modern electoral reform. He has also coauthored *Measure for Measure: A History of New England Conservatory* with Bruce McPherson, chair of the Conservatory's liberal arts department. Klein has received numerous National Endowment for the Humanities Fellowships, as well as several awards for teaching excellence, including *Who's Who of American College Faculty* and Harvard University's Fellowship for Outstanding Teaching from the Derek Bok Institute. After holding positions as assistant dean of freshmen at Harvard College and associate dean of the Extension School at Harvard University, Klein has twice served as dean of students at NEC.

*B.A., M.A., Oxford; A.M., Ph.D., Harvard University.*

#### CHRISTOPHER KRUEGER

##### Historical Performance, Baroque Flute

Christopher Krueger, well known as a performer on both modern and historical instruments, has been a soloist and ensemble member with virtually every major early music organization in the U.S. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart On Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players

and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, the BSO, Tafelmusik, Cantata Singers, and the Orpheus Chamber Orchestra.

*B.M., NEC. Recordings on Deutsche Grammophon, RCA, Nonesuch, Pro Arte, CRI, L'Oiseau-Lyre. Also faculty of Wellesley College, Boston University, Longy School of Music, and the Oberlin Baroque Performance Institute.*

#### ROBERT LABAREE

##### Music History and Musicology

Robert Labaree is an ethnomusicologist specializing in Turkish music and medieval European music. He is a member of the EurAsia Ensemble, which performs Turkish classical music across the U.S. He is also director of NEC's Summer Intercultural Institute.

*M.A., Ph.D., Wesleyan University.*

#### DAVID LEISNER

##### Guitar, Chamber Music

David Leisner has appeared in solo and chamber music recitals and as a soloist with orchestras in the U.S., Canada, and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, and second prize in the 1975 Toronto International Guitar Competition. Currently a featured solo artist on Azica Records, he is also in great demand as a chamber music performer with Eugenia Zukerman, Kurt Ollman, Ida Kavafian, and others. Leisner has given masterclasses at many major guitar festivals and institutions. He is a frequent juror for Pro Musicis, Concert Artists Guild, and the Naumburg Competition and his students have won first prizes in the GFA and ASTA competitions. As a composer, he has a steady stream of commissions and performances of his works, and has received numerous grants for composition from the Copland Fund, American Music Center, New England Foundation for the Arts, Meet the Composer, and the Alice M. Ditson Fund.

*B.A., Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Starobin; interpretation with Karen Tuttle, John Kirkpatrick; composition with Richard Winslow, Virgil Thomson, Charles Turner, and David Del Tredici. Former Affiliate Artist. Compositions published by G. Schirmer/AMP, Theodore Presser Co., Columbia Music, Frederick Harris. Recordings on Azica, Koch, Titanic, CRI, Centaur, Newport Classics, Dorian. Former faculty of Amherst College, Boston University. Also faculty of Manhattan School of Music.*

#### LAURENCE LESSER

##### President Emeritus; Violoncello, Chamber Music

Laurence Lesser was a top prize winner in the 1966 Tchaikovsky Competition in Moscow and a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's Fantasia (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa; in 1991, he performed the New England premiere with the NEC Symphony conducted by Mstislav Rostropovich. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, and other major orchestras. He has appeared at the Casals, Spoleto, Marlboro, Charleston, and Santa Fe festivals as well as London's South Bank Summer Music Festival. He is a frequent participant at the Banff Centre for the Arts and has been associated with Tokyo's Toho Gakuen School of Music.

*A.B., cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassadó in Köln, Germany. Recordings on Columbia, RCA, Melodiya, Desto. Former faculty of Peabody Institute, University of Southern California.*

## RODNEY LISTER

### Composition

Composer Rodney Lister has received commissions, grants, fellowships, and awards from the Berkshire Music Center (Tanglewood), the Fromm Foundation, the Koussevitzky Music Foundation, the Fires of London, the Poets' Theatre, the Virgil Thomson Foundation, the MacDowell Colony, the Virginia Center for the Creative Arts, and ASCAP. His works have been performed at Tanglewood, the Library of Congress, the Edinburgh Festival Fringe, and in London, among other places, by performers including Joel Smirnoff, Phyllis Curtin, Michael Finnis, and the Boston Cecilia. As a pianist, he has been involved in world, U.S., or Boston premieres of works by Virgil Thomson, Peter Maxwell Davies, Milton Babbitt, Michael Finnis, Lee Hyla, and Paul Bowles. Cofounder and codirector of Music Here & Now, a concert series of new music by Boston composers at Boston's Museum of Fine Arts, Lister was also a founding member of the Music Production Company and music coordinator of Dinosaur Annex Music Ensemble.

*B.M. with honors, NEC; M.F.A., Brandeis University. Bernstein Fellow at Tanglewood Music Center. Composition studies with Malcolm Peyton, Donald Martino, Peter Maxwell Davies, Harold Shapero, Arthur Berger, Virgil Thomson; piano with Robert Helps, David Hagan, Patricia Zander. Also faculty of NEC Preparatory School and School of Continuing Education and music tutor at Harvard University's Pforzheimer (formerly North) House.*

## JOHN LOCKWOOD

### Improvisation and Jazz Studies

Acoustic and electric bassist John Lockwood has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe. He has also performed with the Buffalo Philharmonic, the Boston Pops, MIT Symphony, Pat Metheny, Dizzy Gillespie, Woody Shaw, Toots Thielemans, Stan Getz, and Art Farmer.

*B.M., composition, Berklee College of Music. Studies with Bill Curtis, Henry Portnoi, and Arthur Webb.*

## EVERETT LONGSTRETH

### Improvisation and Jazz Studies

Everett Longstreth has toured extensively as a trumpeter, playing in the Woody Herman Orchestra, the Sam Donahue-Tommy Dorsey Orchestra, and Herb Pomeroy's band. The Everett Longstreth Orchestra performs extensively throughout New England; the orchestra's Tribute to Benny Goodman has been performed throughout the Americas. Longstreth has written arrangements for the orchestras of Herman, Billy May, and Pomeroy and has published over 260 arrangements and two textbooks on jazz/stage band arranging.

*B.M., Berklee College of Music. Trumpet with Fred Berman, John Coffey. Former faculty of Berklee. Also faculty of Boston Conservatory and University of Lowell. Director of the MIT Concert Jazz Band.*

## MALCOLM LOWE\*

### Violin

Malcolm Lowe is concertmaster of the BSO and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. He was a top prize winner in the 1979 Montreal International Violin Competition.

*Studies at Regina Conservatory of Music (Saskatchewan); Meadowmount School of Music (N.Y.), Curtis Institute. Violin with Howard Leyton-Brown, Ivan Galamian, Sally Thomas, Jaime Laredo; chamber music with Josef Gingold, Jascha Brodsky, Felix Galamir, Mischa Schneider.*

## RICHARD MACKEY\*

### Horn

A member of the BSO, Richard Mackey has been a member of the Cleveland Orchestra, the Detroit Symphony, and the Japan Philharmonic of Tokyo, and played in the Los Angeles studios for eight years. He has taken part in the Marlboro Festival for ten summers. *Studies at NEC. Horn with Willem Valkenier; solfège with Gaston Dufresne.*

## JOSEPH GABRIEL ESTHER MANERI

### Music Theory, Composition, Improvisation and Jazz Studies

A composer and performer of microtonal music, Joseph Maneri is co-author of *Preliminary Studies in the Virtual Pitch Continuum*. Coinventor of a microtonal keyboard that has 588 notes with 72 notes per octave, he is founder and president of the Boston Microtonal Society. He presents lectures and workshops and has formed groups that perform written and improvised music through the virtual pitch continuum. His piano concerto *Metanoia* was performed by Rebecca la Brecque and the American Composers Orchestra at Alice Tully Hall in Lincoln Center. A solo artist on various instruments, his repertoire includes jazz and ethnic music as well as his own microtonal compositions. Maneri cofounded NEC's Enchanted Circle contemporary music concert series in 1997, and codirected it through 1997. *Get Ready to Receive Yourself*, a CD of Maneri's improvisation quartet, has received the highest acclaim, both in Europe and the U.S.

*Theory, composition, and piano with Josef Schmid. Published by Margun. Recordings with the Maneri Quartet on Leo Lab, ECM. Other recordings on HatArt, Tzadik.*

## THOMAS MARTIN\*

### Clarinet

Thomas Martin is assistant principal and E-flat clarinetist with the BSO and principal clarinetist with the Boston Pops. He is former principal clarinetist with the Alabama Symphony Orchestra. An active chamber musician, Martin has appeared at Symphony Hall, Tanglewood Music Festival, and Samford University. He has given masterclasses at the Tanglewood Institute and at universities.

*B.M.A., Eastman School of Music. Studies with Stanley Hasty, Peter Hadcock, William Osbeck.*

## JACOB MAXIN

### Piano

Jacob Maxin made his Town Hall debut in New York in 1961 and performed with the Young Artist's Series of 1963. He has since performed frequently in New York and made many concert tours. Maxin appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy and is a former member of the Aeolian Chamber Players.

*B.S., M.S., The Juilliard School. Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti, Roger Sessions. Former faculty of the Juilliard School. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.*

## CECIL MCBEE

### Improvisation and Jazz Studies

Cecil McBee got his start with the Paul Winter Sextet and earned international acclaim in the mid-'60s touring with Charles Lloyd and Pharoah Sanders. He went on to perform around the world with such artists as Elvin Jones, McCoy Tyner, Miles Davis, Bobby Hutcherson, Keith Jarrett, Wayne Shorter, Freddie Hubbard, Sonny Rollins, and Joe Henderson. The recipient of two NEA composition grants, McBee has written works that are performed worldwide and have been recorded by Elvin Jones, McCoy Tyner, Pharoah Sanders, Charles Tolliver, and many others. He won a Grammy in 1989 for his



performance on *Blues for John Coltrane* and was inducted into the Oklahoma Jazz Hall of Fame in 1991. McBee is now working on a book about technique for string bass improvisation.

*B.S., clarinet/music education, Central State University (Ohio). Recordings and compositions on Blue Note, Atlantic, Impulse, United Artists, Strata East, Flying Dutchman, Enja, Galaxy, Gramavision, RPR, Choice, RCA, Columbia. Also faculty of The New School (New York).*

#### MARK MCEWEN

Oboe

A native of Saskatoon, Canada, Mark McEwen joined the BSO oboe section in 1996. He previously was principal oboe of the Florida Orchestra, Music Festival of Taipei, and Orchester Staatsbad Meining in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and the Colorado Philharmonic.

*B.M., Curtis Institute.*

#### JOHN MCNEIL

Improvisation and Jazz Studies

The author of the two-volume *The Art of Jazz Trumpet*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded seven albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has led workshops throughout the U.S., Europe, Australia, and New Zealand.

#### BRUCE MCPHERSON

Chair, Liberal Arts

Bruce McPherson has published six books and many articles on a wide range of subjects including intellectual history, educational philosophy, social policy, psychoanalysis and film, and Australian history. He has been a consultant in such diverse places as Cairo University, Egypt, and the Australian Institute of Sport. He was an instructor in Outward Bound schools in several countries and was a member of a Himalayan mountaineering expedition. He has been a Mellon Fellow at the Aspen Institute for Humanistic Studies and was awarded major grants from the NEH and the Lilly Foundation. He was a founding member and first president of a new national organization, Liberal Education of Artists, which includes prominent programs in higher education for performing artists. McPherson has been a visiting professor at Harvard Graduate School of Education since 1977. Currently he is writing a novel.

*B.A., M.A., Australian National University; Diploma of Education, Sydney University; Ed.D., Harvard University.*

#### JONATHAN MENKIS\*

Horn

Jonathan Menkis has been assistant principal horn with the BSO since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival.

*B.M., Ithaca College. Former faculty of Boston Conservatory.*

#### KATARINA MILJKOVIC

Music Theory

Katarina Miljkovic's compositions have been performed in Yugoslavia, Hungary, Greece, Italy, and North America, with commissions from Radio Television Belgrade, music festivals in Zagreb, and Harvard Film Archive. She was a senior editor and music director for Radio Television Belgrade, where she created the musical framework for radio dramas and edited a daily classical music show. Among her honors are the Yugoslavian Award of Young Composers and the Outstanding Achievement Award at the International New Music Composers Competition in Miami.

*B.A., M.A. in composition, University of Belgrade; D.M.A. in composition, NEC. Former faculty of University of Belgrade.*

#### CALEB MORGAN

Composition, Director of Electronic Music Studio

Composer Caleb Morgan has worked primarily in the field of film and video scoring, with more than two thousands works for television since the late 1980s. He numbers the Smithsonian Institute, American Museum of Natural History, McGraw-Hill, and Tom Snyder among his clients; and has worked for Chedd-Angier, whose clients include WGBH and PBS, including a stint as staff film/video composer. Morgan—a guitarist by training—has become increasingly interested in working with electronic equipment for the realization of a personal vision. He is particularly interested in the capabilities of synthesizers to accommodate microtonal tunings, polyrhythms, collage effects, and voice manipulation in music making. He has performed as a guitarist with the San Mateo Big Band and with such musicians as Rachel Z, Alex Adrian, George Schuller, and Nancy Zeltsman. He has composed for dance groups and for television programs including "Race to Save the Planet," "Scientific American Frontiers," WGBH's "The World According to Us," and "All-Bird TV" (for the Animal Planet cable network); current composition projects include works for tape using found voice and *The Hidden Life of Dogs*.

*B.M. with honors, M.M. with honors in composition, NEC. Composition studies with William Thomas McKinley, Robert Ceely, Malcolm Peyton; guitar studies with Jack Wilkins, Mick Goodrick; studies at MIT's Experimental Music Studio with Barry Vercoe; training as digital audio editor at Sound Mirror.*

#### JOHN MORIARTY

Chair, Opera; Director of Opera Theater and Studio

John Moriarty has conducted and stage directed productions at opera companies throughout the U.S. He was artistic director of Central City Opera through the 1997–98 season, at the conclusion of which—after 20 years with the company—he was named artistic director emeritus. He has been artistic administrator at the Santa Fe Opera and the Washington Opera Society, and administered apprentice artist programs at Santa Fe, Lake George, Wolf Trap, and Central City. He has been conductor and/or stage director with these companies and with Opera Theatre of St. Louis, the Colorado Symphony, Boston Lyric Opera, and Oklahoma City Opera. Moriarty has conducted masterclasses and workshops across the U.S. and at the NATS national convention. He has been piano soloist with the Boston Pops, the Boston Civic Symphony, and the Radio Eireann Orchestra of Dublin. Moriarty has had numerous articles published and is the author of *Diction*.

*B.M., highest honors, hon. D.Mus. NEC. Studies at Brandeis University. Mills College. Piano with Egon Petri, Carlo Zecchi; French vocal literature with Pierre Bernac. Recordings on Cambridge Records, Newport Classics.*

#### BOB "RAHBOAT" MOSES

Improvisation and Jazz Studies

Bob "Rahboat" Moses is well known in the jazz world as a performer and composer. He has worked and recorded with Charles Mingus, Rahsaan Roland Kirk, Gary Burton, Mose Allison, Keith Jarrett, Dave Liebman, Dave Sanborn, Jack DeJohnette, Michael Gibbs, Steve Swallow, Pat Metheny, Mike Stern, Lyle Mays, Jaco Pastorius, Bobby McFerrin, John Scofield, Bill Frisell, Eddie Gomez, Dave Holland, Nana Vasconcelas, Ghanaian master drummer Oboe Addy, Danilo Pérez, Chucho Valdes, Edsel Gomez, Hal Galper, John Medeski, Pharoah Sanders, Tisziji Muñoz, and many others. He created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*. Moses leads the band Mozamba, which combines funk, New Orleans soul, Afro-Cuban, Brazilian, reggae, and African rhythms with his own distinctive melodies. He also leads a percussion ensemble called the Drumming Birds. Moses's most recent recording, *Time Stood Still* (Rykodisc) got a five-star review in *Down Beat*. His forthcoming *Nisboma* features Steve Kuhn, Abbey Lincoln, Luciana Souza, Chris Wood, and others.

*Recordings on Mozown, Gramavision, Rykodisc.*

## SEAN MURPHY

### Opera

While still in Great Britain, dancer and choreographer Sean Murphy founded the Start Dance Company and created his first major work, *The Henry Moore Tribute*, for which he received a British Arts Council Award. In 1987 Murphy began studies in New York with Alwin Nikolais and Murray Louis, developing a style of dance he calls an "English Flavour." His work in New York has been performed at the 92nd Street Y, Nikolais Louis Choreospace, Dance Space, Ascension Recital Space, and L.I.M.S. In Boston since 1991, Sean Murphy's Moving Theatre Images has presented an array of critically acclaimed original modern dance and ballet featuring dancers from major companies around the world. In addition to his regular teaching posts, Murphy is theatre specialist for the BSO Days in the Arts program at Tanglewood and is guest faculty at the University of Texas at San Angelo, where he recently choreographed Dante's *Inferno*. In 1998 he was guest artist at the Royal School of Music in Dublin.

*Diploma and Certification in acting and poetry, Guildhall School of Music and Drama, London; B.F.A., M.F.A. in dance, Boston Conservatory. Choreography studies with Stuart Hopps at the Laban Centre, London; professional training program at Nikolais and Louis Dance Lab, New York. Also faculty of Boston Conservatory; Medford Public Schools.*

## HANKUS NETSKY

**Improvisation and Jazz Studies, Contemporary Improvisation**  
Multi-instrumentalist Hankus Netsky has dedicated his professional career to jazz education and Eastern European Jewish music. He has written music for projects that include *The Fool and the Flying Ship*, a children's video narrated by Robin Williams, and the musical *Shlemiel the First* for the American Repertory Theatre and American Music Theatre Festival. He is also founder and director of the Klezmer Conservatory Band, an internationally acclaimed Yiddish music group. He served as consultant for and performed in WNET-TV's Great Performances production "In the Fiddler's House," featuring violinist Itzhak Perlman, which has led to a CD of the same name and festival performances with Perlman throughout the U.S. Netsky attributes his interest in Yiddish music to the fact that family members performed in Klezmer bands from the 1920s through the '70s.

*B.M. with honors, M.M. with honors, NEC. Studies at Carnegie Mellon University. Jazz with Jaki Byard and George Russell; contemporary improvisation with Ran Blake. Former faculty of the Yiddish Folk Arts Institute ("Klezcamp") and Hebrew College.*

## CRAIG NORDSTROM\*

### Bass Clarinet

Craig Nordstrom has been a bass clarinetist with the BSO since 1979. Before joining the BSO, Nordstrom was bass clarinetist with the Vancouver Symphony and the Cincinnati Symphony and participated in the Grand Teton Music Festival. Previously he was a member of the Chicago Civic Orchestra, the Colorado Philharmonic, and the U.S. Marine Band in Washington, D.C. He has performed with the Boston Symphony Chamber Players and on the Supper Concerts series at Symphony Hall.

*B.M., Northwestern University; M.M., Catholic University of America. Studies with Jerome Stowell.*

## BRIAN M. O'CONNELL

### Music Education

Brian O'Connell is the director of choral activities at Tufts University and Lexington High School. He is the former director of the Handel & Haydn Society's Youth Chorus, was assistant conductor to Allen Lannom of the Masterworks Chorale for four years, and has worked with many other choral groups. He is also current president of the Massachusetts chapter of the American Choral Directors Association.  
*B.S., University of Lowell; M.M., Boston Conservatory; Ed.D. candidate, Boston University. Former faculty Berklee College of Music.*

## JAMES ORLEANS\*

### Double Bass

James Orleans has been a member of the BSO since 1983. He was previously a member of the Milwaukee Symphony Orchestra. His chamber music activities have included Boston Music Viva, Collage New Music, and the Boston Chamber Music Society.

*Composition, Indiana University; B.M., magna cum laude, Boston Conservatory. Fellow, Tanglewood Music Center. Recordings on CRI, Northeastern.*

## CAROL OU

### Chamber Music

Cellist Carol Ou has performed as a soloist with State Symphony of Russia in Voronezh, Taipei District Symphony Orchestra, Louisiana Philharmonic, Nashua Symphony, Contemporary Chamber Players of Taipei, Jupiter Symphony, Louisiana Philharmonic, Nashua Symphony, Crossroads Chamber Orchestra, North Arkansas Symphony Orchestra, and Berkeley Chamber Players; she has been a participant at the Santa Fe Chamber Music Festival, La Jolla Chamber Music Festival, and the Marlboro Music Festival. She recently formed a violin-cello duo with violinist James Buswell. Ou took top prizes at the National Federation of Music Clubs' Young Artist Competition, Irving M. Klein International String Competition, and Byrd String Competition. She has recently made her Russian concerto debut and recorded her second CD, consisting of Haydn's *D Major Concerto*, Tchaikovsky's *Rococo Variations*, and other works for cello and orchestra. Her first CD of pieces for cello and piano on the Chi-Mei label was released in 1998.

*B.A., M.M., M.M.A., D.M.A., Yale University. Studies with Ronald Leonard, Janos Starker, Aldo Parisot. Recordings on Chi-Mei (Taiwan).*

## DONALD PALMA

### Double Bass, Chamber Music; Director of Chamber Orchestra

Donald Palma is solo bassist with the Orpheus Chamber Orchestra in New York and bassist and conductor of the new music ensemble Speculum Musicae. A former member of the Los Angeles Philharmonic, he has also been principal bass of the National Arts Centre Orchestra and the American Composers Orchestra. He has played with the Lincoln Center Chamber Music Society, the Da Camera Society, and the Juilliard Quartet. Palma has performed in recital with Jean-Pierre Rampal, Jan DeGaetani, and Dietrich Fischer-Dieskau. He has taught masterclasses in the U.S., South America, Europe, Japan, and Australia.

*B.M., The Juilliard School. Double bass studies with Frederick Zimmermann, Robert Brennd, Orin O'Brien, Homer Mensch. Recordings on New World, Nonesuch, CRI, Deutsche Grammophon, Bridge, Columbia, Sony Classical, MusicMasters. Former faculty of Princeton and Columbia universities. Also faculty of Manhattan School of Music and Yale University.*

## WALTER PAVASARIS

### Music Education

Walter Pavasaris is coordinator of fine and applied arts for the Lexington Public Schools, and conducts the All University Orchestra at Boston University and the Arlington Philharmonic. From 1977 to 1990 he was director of orchestras for the Belmont Public Schools, during which time the town's high school and middle school orchestras earned many distinctions and the high school orchestra was invited to tour France. Pavasaris is active as an adjudicator, clinician, and guest conductor throughout New England.

*B.M.E., Hartt College of Music; M.M., string instruments, University of Michigan; Ed.D., Boston University. Also faculty of Boston Conservatory.*



## MARK PEARSON

### Voice

Mark Pearson, bass, has appeared as a soloist with the BSO, Boston's Chorus Pro Musica, New York Pro Musica, Boston Cecilia, and Civic Symphony Orchestra of Boston. He was bass soloist in premieres of Bloch's *Macbeth*; Hindemith's *News of the Day*; Britten's *Cantata Misericordium*; Nielsen's *Third Symphony*; Pinkham's *Jonah and Seven Last Words of Christ*. He has also appeared as narrator in Walton's *Façade*, Copland's *Lincoln Portrait*, Stravinsky's *The Flood*, Poulenc's *Babar*, Schoenberg's *Survivor from Warsaw*, Honegger's *King David*, and Shchedrin's *The Sealed Angel*. Recent operatic appearances were as Sarastro, Osmin, and King Arkel. Pearson chaired NEC's voice department from 1971 to 1992 and is director of Vocal Pedagogy.

B.A., Oberlin College; M.A., Stanford University.

## STEPHEN PENN

### Opera Workshop

Before joining the NEC faculty as pianist and vocal coach, Stephen Penn was resident artist music director and tour manager with the Orlando Opera Company. Recent engagements include an association with Central City Opera as production coordinator and music director of touring programs, as well as pianist and coach for the Metropolitan Opera New England Region. Penn recently joined the faculty of the Hartt School as a vocal coach and instructor in diction and repertoire. He has worked as a staff pianist for Boston Conservatory, NEC Continuing Education Opera Workshop, and the American Institute of Musical Studies in Graz, Austria, where he was a recipient of the Gramma Fischer Award as a student in 1989.

B.M. in piano performance, cum laude, University of Kentucky; M.M. in piano performance, Western Michigan University; D.M.A. candidate in collaborative piano, NEC. Studies with Lucien Stark, Phyllis Rappeport, Martin Isepp, Graham Johnson, Irma Vallecillo, Margo Garrett.

## DANILO PÉREZ

### Improvisation and Jazz Studies, Contemporary Improvisation

Daniilo Pérez's intelligent, exciting, and stylistically authentic piano sounds have made him a leader in the young generation of jazz musicians. He was prominently referenced as a "stellar young player" in the June 1995 *New York Times Magazine* cover story on Wynton Marsalis and "The New Jazz Age." Pérez has played with vocalist Jon Hendricks, Joe Lovano, Tito Puente, and Wynton Marsalis and was formerly pianist and music director for altoist Paquito d'Rivera's band. He has also toured with Dizzy Gillespie's band and recorded *To Bird with Love* and the Grammy Award-winning *Live at the Royal Festival Hall*. His record *The Journey* was named as one of the Top Ten Albums of 1994 by the *Village Voice*, *Billboard*, and the *Boston Globe*. In 1995, Pérez performed with the Panamanian Symphony Orchestra in Panama and Venezuela. His latest record, *Panamonk*, has been released on the Impulse/GRP label.

B.M., Berklee College of Music. Recordings on Impulse/GRP, Enja, Novus, Messidor, Telarc.

## MALCOLM C. PEYTON

### Cochair, Composition

Malcolm Peyton has directed, conducted, and concertized in many new music concerts in Boston and New York. He has received a Woodrow Wilson National Fellowship and awards from the NEA, Norlin Foundation, and American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart and the Association for the Promotion of New Music.

B.A., M.F.A., magna cum laude, Princeton University. Composition with Roger Sessions and Edward Cone. Piano with Edward Steuermann. Fulbright Award studying in Germany with Wolfgang Fortner. Two summers at the Tanglewood Music Center studying with Aaron Copland and Irving Fine. Recordings on CRI, Centaur. Former visiting lecturer at Princeton and Boston universities.

## ANN HOBSON PILOT\*

### Harp

Ann Hobson Pilot is the principal harpist of the BSO and the Boston Pops. Prior to joining the BSO in 1969, she was the second harpist with the Pittsburgh Symphony and the principal harpist of the National Symphony. In addition to solo appearances with the BSO and Boston Pops, she has been a soloist with many American orchestras. She has played in the Marlboro Festival, with the Boston Symphony Chamber Players and the contemporary music ensemble Collage, and is founder of the New England Harp Trio. Honors include Sigma Alpha Iota's Distinguished Woman of the Year Award in 1991, the Philadelphia College of Performing Arts School of Music Alumni Achievement Award in 1992, and the Distinguished Alumni Award from the Cleveland Institute of Music in 1993. Ann Hobson Pilot and her husband, Prentice, were instrumental in the formation of the Boston Music Education Collaborative, and have also begun a concert series on the islands of St. Maarten and St. Croix.

B.M., Cleveland Institute of Music; hon. D.Mus., Bridgewater State College. Studies at Philadelphia Musical Academy. Harp with Marilyn Costello, Alice Chalifoux. Recordings on Boston Records, Koch International, Deutsche Grammophon. Former faculty of Philadelphia Musical Academy, Temple University Music Festival of Ambler. Also faculty of Tanglewood Music Center.

## DANIEL PINKHAM

### Music History and Musicology

Daniel Pinkham is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin, and trumpet; theater works and chamber operas; chamber music; electronic music; and scores for 20 television documentaries. He was awarded Fulbright and Ford Foundation fellowships. He is a fellow of the American Academy of Arts and Sciences. Pinkham is music director of Boston's historic King's Chapel.

A.B., Harvard College, A.M., Harvard University; hon. Litt.D., Nebraska Wesleyan University; hon. D.Mus., NEC, Adrian College, Westminster Choir College, Ithaca College, and Boston Conservatory. Composition with Walter Piston, Aaron Copland, Arthur Honegger. Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Landowska. Former faculty of Simmons College, Boston University, and former visiting lecturer at Harvard University.

## WILLIAM PORTER

### Organ, Music Theory, Historical Performance

William Porter has taught and performed extensively in the U.S., Europe, and Asia. He has been a guest artist at the Italian Academy of Music for the Organ, the North German Organ Academy, the Dollart Festival, the Göteborg International Organ Academy, and the national convention of the American Guild of Organists (AGO). Porter taught in the first National Improvisation Academy held at the AGO national convention in 1986, and has played a leading role in the revival of improvisation among American organists. He was awarded the Selby Houston Prize for excellence in organ performance and music theory from Oberlin College, the H. Frank Bozyan Award from Yale University, and the Erwin Bodky Award from the Cambridge Society for Early Music. He is cofounder of Affetti Musicali and of Musica Poetica, and is director of music at the Church of St. John the Evangelist in Boston.

B.M., Oberlin College; M.M., D.M.A., Yale University. Organ with Fenner Douglass, Charles Krigbaum; harpsichord with David Boe, Ralph Kirkpatrick; piano with John Elvin, John Perry. Recordings on Gasparo, Proprius, BMG.

#### ABBY RABINOVITZ

Improvisation and Jazz Studies, Contemporary Improvisation  
Flutist Abby Rabinovitz composes and improvises music that combines jazz with influences from Eastern modal traditions. An album of her original compositions, *Abby Rabinovitz: Flute Stories*, was released on Northeastern Records in 1993. She has traveled to India, once as a Fulbright scholar and once on an Indo-American Fellowship, and studied North Indian music while there with top performing artists. She has given concerts of her own music in India under the sponsorship of the U.S. State Department, and in Thailand under the sponsorship of the government of Thailand. Rabinovitz is a past member of the Klezmer Conservatory Band, which performs and records traditional Jewish music of Eastern Europe. In 1994 she received an Artists Projects: New Forms grant from the New England Foundation for the Arts to compose a series of new klezmer compositions. In 1995 she was one of four composers to receive an Artists Grant from the Massachusetts Cultural Council.

*B.M., contemporary improvisation, NEC; B.A., sociology, Swarthmore College. North Indian flute with Pt. Hariprasad Chaurasia and Pt. Malhar D. Kulkarni; vocal music with Pt. Balwant Rai Bhatt, former reader for Banaras Hindu University (Varanasi, India).*

#### KENNETH RADNOFSKY

Saxophone, Chamber Music, Music Education

Kenneth Radnofsky has been soloist with the Leipzig Gewandhaus, New York Philharmonic, and Dresden Staatskapelle orchestras, Boston Pops, National Orchestra Association in Carnegie Hall, Hollywood Bowl Orchestra, and Oregon and Pittsburgh symphonies. He is founder and executive director of World Wide Concurrent Premieres and Commissioning Fund, a unique project that ensures wide exposure of new works. In performance Radnofsky has premiered the saxophone concertos of Schuller, Amram, Subotnick, and Martino and won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu*. He has been a frequent participant at the Marlboro Festival, and was the first U.S. soloist at the new music festival "Moscow Autumn."

*B.M., cum laude, University of Houston; M.M. with honors, NEC. Saxophone and clarinet with Joseph Allard, Jeffrey Lerner. Recordings on Spectrum, Teldec, Continuum, Golden Crest, Deutsche Grammophon, Northeastern, Margun, Marlboro Recording Society, Philips. Also faculty of the Hartt School.*

#### RICHARD RANTI\*

Bassoon (on leave 1999–2000)

Richard Ranti joined the BSO as associate principal bassoonist in 1989. He is also the principal bassoonist of the Boston Pops. At the age of 19 he won the second bassoon position in the Philadelphia Orchestra. A Tanglewood Music Center Fellow in 1982, Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

*Curtis Institute. Studies with Sol Schoenbach.*

#### JONATHAN RAPPAPORT

Music Education

Jonathan Rappaport is curriculum liaison for the performing arts for the Worcester (Mass.) Public Schools, where he is in charge of developing curriculum and supervising faculty in music, theatre, and dance. He has a more than 20-year history with Kodály education, including work as an administrator at the Kodály Center of America and widespread activity as a workshop presenter and guest lecturer. Rappaport is a member of the Massachusetts Department of Education's Curriculum Framework Committee. From 1983 through 1997 he was music director of the Broadmoor Chamber Singers.

*B.M.Ed., Lamont School of Music/University of Denver; M.M. with highest honors in music education, NEC. Kodály certification from Franz Liszt Academy of Music (Budapest), Kodály Musical Training Institute*

*(Wellesley, Mass.), Kodály Center of America (West Newton, Mass.). Former faculty of University of Lowell and Worcester State College. Music teacher in Worcester (Mass.) Public Schools.*

#### BARBARA REUTLINGER

Faculty Emerita, Liberal Arts

*B.A., Boston University; A.M., Harvard University. Attended Teacher's College, Hofheim im Taunus (Germany); University of Frankfurt (Germany). Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Corporation of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.*

#### JEAN RIFE

Horn

Jean Rife plays principal natural horn with Boston Baroque, America's oldest permanent baroque orchestra. She has been a guest recitalist at international and regional horn workshops, and was one of only 10 guest artists worldwide to perform at the 27th International Horn Workshop in Japan. Rife is former principal horn with the Rhode Island Philharmonic and has played with Cantata Singers, the Boston Pops, Boston Ballet Orchestra, Boston Musica Viva, Alea III, and Dinosaur Annex. As a soloist and chamber musician, her special interest in 20th century music has led to her premiering several works written for her, including a new trio for horn, violin, and piano by Yehudi Wyner, which she premiered with the composer and James Buswell. Rife won first prize in the Heldenleben International Horn Competition.

*B.M., Oberlin College; A.L.M., Harvard University; studies at Boston University. Recordings on Telarc, Telefunken, Titanic, Harmonia Mundi, Arabesque, BBC Radio, and Radio Suisse Romande. Faculty of MIT, Longy School of Music.*

#### PAULA ROBISON

Flute

One of the world's foremost wind soloists, Paula Robison has appeared with orchestras and in recital in major concert halls and music festivals in the U.S., Canada, Europe, the Far East, at the United Nations, and at the White House. At age 20, she was invited by Leonard Bernstein to be a soloist with the New York Philharmonic. Robison joined the Young Concert Artists roster and became the first American to win First Prize at the Geneva International Competition. She has been profiled on CBS-TV's "Sunday Morning," in *The New York Times*, *Musical America*, *People*, *Virtuoso*, and *Ovation* magazines and has performed on television's "Live from Lincoln Center," "Christmas at the Kennedy Center," "The Today Show," and "The Tonight Show." Robison was a founding member of the Chamber Music Society of Lincoln Center and for 10 years was codirector of chamber music at the Spoleto Festivals in Italy and Charleston, S.C. Robison has commissioned works for flute and orchestra by Leon Kirchner, Toru Takemitsu, Oliver Knussen, Kenneth Frazelle, and Robert Beaser. She and guitarist Eliot Fisk gave the world premiere of George Rochberg's *Muse of Fire*, commissioned by Carnegie Hall for its centennial celebration. Publications: *The Paula Robison Flute Warmups Book*, *The Andersen Collection* (European American Music Publishers), *Paula Robison Flute Masterclass: Paul Hindemith* (Schott), *The Sidney Lanier Collection* (Universal Edition).

*B.S., The Juilliard School. Studies with Marcel Moyse and Julius Baker. Recordings on Arabesque, MusicMasters, Musical Heritage Society, Marlboro Recording Society, CBS Masterworks, Sony Classical, Vanguard, Omega.*

#### RANDY ROOS

Improvisation and Jazz Studies

Randy Roos was guitarist with the theatrical rock group Orchestra Luna and cowrote and coproduced two albums with George Jinda and World News. As a leader, he has five albums to his credit including his most recent, *Raz*, on the Narada label. He has done much work with guitar-controlled synthesis and is a consultant for Lexicon Corp. Roos has composed and produced numerous musical scores for



television, including the "Scientific American Frontiers," "Anyplace Wild," and "Nova" series. He also received an Emmy nomination for his score to the film *A Celebration of Architecture*.

*Studies at Tufts University, Berklee College of Music. Recordings on Epic, Pony Canyon, JVC, Narada.*

## VICTOR ROSENBAUM

### Piano

Pianist Victor Rosenbaum has appeared in solo and chamber music recitals in the U.S., Brazil, Japan, China, Israel, Taiwan, and Russia. He has been soloist with the Indianapolis and Atlanta symphonies and the Boston Pops. Rosenbaum has performed with the Vermeer and Cleveland quartets, with such artists as Leonard Rose and Arnold Steinhardt, and as a member of the Figaro Trio. Also an accomplished composer and conductor, he has presented lecture recitals and workshops on problems of analysis, performance, and teaching, and has led masterclasses here and abroad. Rosenbaum is director of the Longy School of Music.

*B.A., cum laude, Brandeis University; M.F.A., Princeton University. Piano with Leonard Shure, Rosina Lbevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions. Former faculty of Eastman School of Music and Brandeis University. Former chair of piano at the Eastern Music Festival.*

## ERIC ROSENBLITH

### Violin, Chamber Music

Violinist Eric Rosenblith has performed as a soloist and chamber musician throughout North America, Europe, and Asia. He is the former concertmaster of the Indianapolis and San Antonio symphony orchestras. Organizer and first violinist of several string quartets, he regularly participates in chamber music festivals. He has premiered and recorded many new works.

*Licence de Concert, École Normale de Musique; hon. D.Mus., NEC. Violin with Jacques Thibaud in Paris, Carl Flesch in London, Bronislaw Huberman in New York. Recordings on Columbia, CRI, Crest. Former faculty of the Hartt School. Also faculty of Longy School of Music, visiting professor at University of Kansas/Lawrence.*

## PETER ROW

### Music History and Musicology, Contemporary Improvisation, Theoretical Studies, Liberal Arts

Sitarist and ethnomusicologist Peter Row has performed as a solo recitalist throughout North America and India, making numerous concert, radio, and television appearances. A former president of the Northeast Chapter of the Society for Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. and abroad. Row served as dean of New England Conservatory from 1983 to 1990 and provost from 1990 to 1996.

*B.M., M.M., D.M., Prayag Sangit Samiti, Allahabad, India, where he received the Gold Medal in the B.M. Merit List exams and the Silver Medal in the M.M. Merit List exams. Studies at Rabindra Bharati University, Calcutta. Graduate of Harvard University's Management Development Program. Recipient of JDR Third Fund Fellowship for Doctoral Studies (1971-1973) and Smithsonian travel grant to India (1982). Former research associate at Harvard Graduate School of Education.*

## MATTHEW RUGGIERO\*\*

### Bassoon

Matthew Ruggiero is former assistant principal bassoon with the BSO and former principal bassoon with the Boston Pops. He was also a member of the National Symphony Orchestra and has performed in the Marlboro Festival.

*Artist Diploma, Curtis Institute; A.B., Harvard College, A.L.M., A.M., Harvard University; Ph.D., Boston University. Bassoon with Sol*



*Schoenbach, Ferdinand Del Negro; chamber music with Marcel Tabuteau. Recordings on Deutsche Grammophon. Also faculty of Boston University.*

## GEORGE RUSSELL

### Improvisation and Jazz Studies

George Russell is a hugely influential, innovative figure in the evolution of modern jazz, one of its greatest composers, and its most important theorist. His 1953 book *The Lydian Chromatic Concept of Tonal Organization* is credited as a great pathbreaker into modal music, as pioneered by Miles Davis and John Coltrane. All of the music's most important developments—from modal improvisation to electronics, African polyrhythms to free form, atonality to jazz rock—have taken cues from Russell's pioneering work. His Living Time Orchestra performs throughout the world, including the Barbican Centre and Queen Elizabeth Hall in London, the Festival d'Automne and Cité de la Musique in Paris, and Tokyo Music Joy. His career as a leader includes more than 30 recordings, working with such musicians as Bill Evans, John Coltrane, Dizzy Gillespie, Max Roach, and Jan Garbarek. Among his awards are a MacArthur Fellowship, the NEA American Jazz Master Award, two Guggenheim Fellowships, six NEA grants, three Grammy nominations, the American Music Award, the British Jazz Award, and election to the Royal Swedish Academy of Music. His commissions include the British Council, Swedish Broadcasting, the Glasgow International Festival, the Barbican Centre, and the Massachusetts Council on the Arts. He has taught throughout the world, and has been guest conductor for Finnish, Norwegian, Danish, Swedish, German, and Italian radio. Russell has been the subject of documentaries by NPR, NHK Japan, Swedish Broadcasting, and the BBC.

*Recordings here and abroad.*

## MARK ST. LAURENT

### Voice

Bass-baritone Mark St. Laurent has appeared with the Boston Lyric Opera, the Indian Hill Symphony, and the Longwood Opera Company as well as with many local choral societies. He was the 1989 American Lyric Artist at the Lake George Opera Festival, a repeat fellow at the Bach Aria Festival in Stony Brook, N.Y., and, with the Bach Aria Group, made his debut in Merkin Hall. He also was a fellow for three years at the Aspen Music Festival.

*B.M., M.M., Indiana University. Studies with Carlos Alexander. Camilla Williams, John Humphry, and Ruud Van de Meer. Also faculty of Brandeis University and the Thayer Conservatory at Atlantic Union College.*



**JON SAKATA**  
Piano Literature

Jon Sakata has been described as a "renaissance spirit whose virtuosity lies in the wonderful fact that the painter, architect, sculptor, and engineer inside of him are free to create through poetically articulated sound. ... He is a rare constellation of performer-scholar-teacher-explorer." Sakata has appeared in concerto, chamber, solo, and lecture/demonstration concerts throughout the United States to critical acclaim, in repertoire ranging from the 15th to 20th centuries.

*B.M. with academic and artistic honors in piano performance, California State University/Northridge; double M.M. with academic honors and distinction in piano and harpsichord performance, NEC; D.M.A. candidate in piano performance, NEC. Piano studies with Veronica Jochum, Charles Fierro, Bruce Sutherland; harpsichord and fortepiano studies with John Gibbons; theory with Robert Cogan. Also piano, harpsichord, and composition faculty of Phillips Exeter Academy.*

**DAVE SAMUELS**

**Improvisation and Jazz Studies**

Percussionist Dave Samuels has performed and recorded with Gerry Mulligan, Oscar Peterson, Carla Bley, Double Image, Frank Zappa, Spyro Gyra, and Eddie Palmieri, in addition to his work as a soloist. He is currently touring with the "Caribbean Jazz Project," featuring himself, Paquito D'Rivera, and Andy Narell. He has participated in numerous Grammy-nominated recordings, is a consistent poll winner, and is a former member of the board of directors of the Percussive Arts Society.

*B.A., Boston University. Recordings on Enja, ECM, MCA, GRP, Heads Up, Verve. Also faculty of Berklee College of Music.*

**SCOTT SANDVIK**

**Contemporary Improvisation, Music History and Musicology, Improvisation and Jazz Studies, Music Theory**

Scott Sandvik is a composer and improvising acoustic guitarist who creates music that synthesizes characteristics of atonal and microtonal 20th-century classical music with those of African-American musics. A classically trained guitarist, he employs those techniques on fretted and fretless classical guitars. His composition for chamber orchestra, *Gravity and Weightlessness*, has been performed by the University of Akron Symphony Orchestra. Sandvik has been a resident in composition at the Millay Colony for the Arts. A jazz scholar, he has published an article on the music of Charlie Parker.

*B.M., M.M., NEC; Certificate, arranging and composition, Berklee College of Music. Composition with Avram David, improvisation with Ran Blake, guitar with Margaret Chaloff, Mick Goodrick. Also faculty of Curry College.*

**CHARLES SCHLUETER\***

**Trumpet**

Charles Schlueter is principal trumpet of the BSO. Prior to joining the BSO, he was principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony, and the Festival Casals, and assistant principal with the Cleveland Orchestra. He has appeared as soloist with the Minnesota Orchestra and the BSO, and also with orchestras in France, Brazil, and Japan. Schlueter has presented recitals and masterclasses at schools across the U.S., as well as in Canada, France, Brazil, and Japan. He is a member of the Boston Symphony Chamber Players. Schlueter recently released a solo CD of 20th-century works on Vox that includes music by Robert Suderburg, Otto Ketting, Yves Chardon, and Paul Hindemith.

*B.S., The Juilliard School. Trumpet with William Vacchiano. Recordings on Vox. Faculty of Tanglewood Music Center. Former faculty of University of Minnesota/Minneapolis.*



JEFF THIEBAUTH

**CHESTER SCHMITZ\***

**Tuba, Euphonium**

Chester Schmitz joined the BSO as principal tuba in 1966 after three years in the U.S. Army Band. In 1964, he won the principal tuba position with the Minneapolis Symphony but was unable to accept because of his Army commitment. He has been a frequent soloist with the BSO and Boston Pops. Schmitz gave the world premiere of John Williams's tuba concert, written for Schmitz in 1985 for the centennial of the Boston Pops.

*Studies at the University of Iowa. Tuba with William Gower, Sr.*

**BEN SCHWENDENER**

**Improvisation and Jazz Studies**

Editorial assistant to George Russell and a certified teacher of the Lydian Chromatic Concept of Tonal Organization, and has been a principal lecturer at national seminars. As a critically acclaimed pianist/composer, Schwendener has created music for dance companies, film, commercials, volumes of children's piano music, and has performed extensively throughout New England and abroad with his various ensembles (Falling Objects and Sonic Backrub) and on solo piano. He is also the founder and director of Gravity Arts, Inc., a nonprofit organization providing customized educational services and products for individuals, groups, and corporations.

*B.M. in jazz studies, NEC. Studies with George Russell, Joseph Maneri, Jimmy Giuffre, Ran Blake, Miroslav Vitous. Recordings on Label Bleu, Gravity, Alabaster. Also faculty at the Longy School of Music.*

**LARRY SCRIPP**

**Chair, Music Education; Music Theory**

Larry Scripp is an accomplished composer, conductor, educator, and researcher. He has composed many works for musical theater, modern dance, film, and children's animation, and has directed a variety of community orchestras and contemporary performing groups in Boston. As an educator he has developed theory and performance programs for young musicians at the Powers School, Longy School of Music, and Concord Academy. Scripp has also conducted extensive research in art and education at the Harvard Graduate School of Education's Project Zero and has published many articles about children's musical development, computers and education, and the acquisition of music literacy skills in such publications as *The Music Educators Journal*, *The Quarterly*, *Journal of Aesthetic Education*, *Journal of Music Theory Pedagogy*, and *The Handbook for Research in Music Teaching and Learning*. He has also become a nationally known educator and researcher through his work for the Leonard Bernstein Center for Education Through the Arts and his role as founding director for the Conservatory Lab Charter School for Learning through Music, in Boston. He is currently chair of NEC's newly created "Music-in-Education" program.

*B.M., Boston University; Ed.M. and Ed.D., Harvard University.*



## RICHARD SEBRING\*

### Horn

Richard Sebring is the BSO's associate principal horn and principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic.

*B.M., University of Washington. Studies at Indiana University, NEC, and Tanglewood Music Center. Horn with Thomas E. Newell, J. Christopher Leuba, and Morris Secon.*

## TODD SEEBER\*

### Double Bass

Todd Seeber joined the BSO in 1988. He had previously been principal bass of the Buffalo Philharmonic and assistant principal bass of the Boston Pops Esplanade Orchestra and the Handel & Haydn Society. He won first prize in the 1988 American String Teachers National Solo Competition and was a 1984 winner of the Boston University Concerto-Aria Competition.

*B.M., Boston University. Studies with Henry Portnoi, Herman Jobelman. Fellow, Tanglewood Music Center.*

## LUCY SHELTON

### Voice

Soprano Lucy Shelton is recognized worldwide as one of the preeminent American concert singers and as a leading exponent of the 20th-century repertory. She has the distinction of being the only artist to have received two Naumburg awards, for chamber music and solo singing. Shelton has sung works by a roll call of contemporary composers with the world's leading orchestras; and many composers have written for her, including Stephen Albert, David del Tredici, Joseph Schwantner, James Yannatos, Alexander Goehr, Oliver Knussen, Sally Beamish, Poul Ruders, and (most recently) Elliott Carter's first work for voice and piano in 50 years. Highlights of recent years have included performances of Boulez's *Le Visage nuptial* with the composer conducting the orchestras of Chicago, Los Angeles, and London; appearances at the BBC Proms and in Paris with Dallapiccola's *Il Prigioniero*; Tippett's *The Midsummer Marriage* for Thames television; her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*; and her New York Philharmonic debut in Knussen's *Whitman Settings*.

*B.M., Pomona College; M.M., NEC. Studies with Gladys Miller, Jan de Gaetani. Recordings on Deutsche Grammophon, Koch International, Bridge, Unicorn, Virgin Classics, Nonesuch, Vox, Vanguard, Grenadilla, Sonory, Smithsonian. Former faculty of Eastman School of Music and Cleveland Institute of Music. Also current faculty of Tanglewood Music Center.*

## RUSSELL SHERMAN

### Distinguished Artist-in-Residence

Pianist Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the BSO, the Chicago Symphony, and the Philadelphia Orchestra. He has presented recitals throughout the U.S., Europe, South America, and the former Soviet Union. His book of short essays on piano playing and allied activities, *Piano Pieces*, is published by Farrar Straus Giroux. Sherman is currently recording the complete cycle of Beethoven sonatas for GM.

*B.A., Columbia College (N.Y.). Piano with Edward Steuermann; composition with Erich Ito Kahn. Recordings on Advent, Sine Qua Non, Vanguard, Pro Arte, Albany, GM.*

## CRAIG SMITH

### Music History and Musicology

Craig Smith is the founder and artistic director of Emmanuel Music in Boston. With that group, he has led the country's first complete cycle of Bach cantatas and has given the U.S. premieres of such works as Handel's *Atalanta* and Max Reger's *Serenade for Orchestra*. Smith has conducted the world premiere of John Harbison's *Violin Concerto*. Collaborations with stage director Peter Sellars include Handel's *Saul* with the Cantata Singers, Handel's *Orlando* at the American Repertory

Theatre, *The Mikado* with the Chicago Lyric Opera, and productions of Handel's *Giulio Cesare* and Mozart's *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* at the Pepsico Festival. The Mozart operas were then recorded for Decca/London video with the Vienna Symphony. *Giulio Cesare* was recorded with the Dresden Staatskapelle. As permanent guest conductor at the Théâtre Royal de la Monnaie he has collaborated with both Sellars and choreographer Mark Morris. He has traveled with Morris's productions of Handel's *L'Allegro* and Purcell's *Dido and Aeneas* to Minneapolis, New York, Washington, Hong Kong, Tel Aviv, and Wellington, New Zealand. With Emmanuel Music he has produced projects including the complete chamber works and songs of Brahms and Debussy, and currently is in the midst of a seven-year cycle of the complete chamber, piano, and song repertoire of Schubert.

*B.M., M.M., NEC. Studies with Russell Sherman, Lorna Cooke deVaron.*

## FENWICK SMITH\*

### Flute

Fenwick Smith, second flutist of the BSO since 1978, spent four of those years as acting assistant principal flute. A member of the Boston Chamber Music Society since 1984, he has also performed on baroque flute with Boston's leading early music ensembles, and was for 13 years a member of the contemporary music ensemble Boston Musica Viva. After 20 seasons, his annual Jordan Hall recitals are a prominent feature of Boston's concert calendar. In the last three years Smith has introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison and Christopher Rouse. His adventuresome discography includes premiere recordings of works by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Pinkham, Rorem, and Reinecke.

*B.M., Eastman School of Music. Flute with Joseph Mariano. Recordings on Nonesuch, Etcetera, Hyperion, Koch. Visiting professor of flute at University of Michigan School of Music (1997-98). Also faculty of Tanglewood Music Center.*

## GREGORY E. SMITH

### Music History and Musicology

Gregory E. Smith wrote his doctoral thesis on improvisation in the music of jazz pianist Bill Evans. His master's thesis, written under the direction of Paul Pisk, was on vocal music of Johannes Brahms. He has contributed articles to *The New Grove Dictionary of Jazz*, *World of Music*, and *Sonus*, read papers at national meetings of the American Musicological Society, and has given preconcert lectures on Beethoven and Schubert for the WBUR-Bank of Boston Celebrity Series at Symphony Hall.

*B.M., St. Louis Institute of Music; M.A., Washington University; Ph.D. in musicology, Harvard University. Piano with Jules Gentil of the École Normale de Musique de Paris; harmony and counterpoint with Hermann Schäfer of the Staatliche Hochschule für Musik Heidelberg-Mannheim; Whiting Fellow in the Humanities.*

## JAMES SOMMERVILLE\*

### Horn, Chamber Music

James Sommerville joined the BSO as principal horn in January 1998. In the fall of 1997, the Toronto native played with the Toronto Symphony. From 1986 to 1991 and again from 1995 to 1997 he was associate principal horn of the Montreal Symphony. He has also been solo horn with the Canadian Opera Company and Symphony Nova Scotia. Sommerville has appeared as a featured artist at all the major Canadian chamber festivals and has toured as a recitalist throughout North America and Europe. During the past decade, he has recorded all of the standard horn repertoire for broadcast by the Canadian Broadcasting Company.

*Recordings on CBC, Marquis, Deutsche Grammophon, Decca/London.*

## ANNE SQUIRE

### Liberal Arts

French instructor Ann Squire is editor of the college-level French textbooks *Contacts* and *Qu'est-ce qui se passe?* and coauthor of the workbook *En avant!* A violinist, she teaches violin privately and is active as a freelancer in the Boston area.

*Baccalauréat in math, Parisian lycée; certificate of proficiency in English, British Institute Paris; Licence in English, Université de Paris, Sorbonne Nouvelle; Certificate for foreign graduate students, Mount Holyoke College; M.M. in violin, NEC. Former faculty of Boston School of Modern Languages.*

## JEAN STACKHOUSE

### Piano Pedagogy

Jean Stackhouse is past president of the New England Piano Teachers Association. An elected fellow in the Society for Values in Higher Education, she also chairs the Music and Learning Committee of the National Piano Pedagogy Conference. She is a featured lecturer and clinician throughout the U.S. and performs as a vocal accompanist. She studied South Indian music (Karnatic) in India and the U.S. and is coauthor of *Classical Music of South India (Karnatic Tradition in Western Notation)*. Director of the NEC piano pedagogy program.

*B.M. with honors, DePauw University; M.M. with honors, University of Oklahoma. Piano Faculty, NEC Preparatory School and Westminster Conservatory.*

## TIMOTHY STEELE

### Opera

Timothy Steele is in his sixth year as pianist/assistant conductor for Boston Lyric Opera and has also been on the musical staff of Wolf Trap Opera, Central City Opera, Des Moines Metro Opera, Washington Concert Opera, and Long Beach Opera. He has directed the NEC School of Continuing Education's summer opera program and has served as pianist for the national MacAllister Opera Auditions. Recital partners include members of the BSO, New York City Opera, and the Los Angeles Philharmonic, and he has been featured in performances in Europe, China, and Russia. Locally he has been pianist for the Handel and Haydn Society, Emmanuel Music, and the American Repertory Theatre.

*B.M., in piano, summa cum laude, Drake University; M.M. in accompanying, magna cum laude, University of Southern California. Accompanying with Gwendolyn Koldofsky, Jean Barr; piano with George Katz, James Bonn, Chiu-ling Lin; harpsichord with David Harris; organ with Carl Staplin. Former faculty of Chapman College, Irvine Valley College.*

## DEBORAH JANE STEIN

### Music Theory

Deborah Stein has published articles in major music theory journals and is author of *Hugo Wolf's Lieder and Extensions of Tonality*. She has presented lectures to the Society for Music Theory the New England Conference of Music Theory, and Music Theory Society of New York State. She won a University Fellowship at Yale University and a Mellon Grant at the Eastman School of Music. Her book *Poetry Into Song: Performance and Analysis of Lieder*, coauthored with pianist Robert Spillman, with a forward by Elly Ameling and Max Dean Larsen, was named an Outstanding Academic Book of 1996 by *Choice*.

*B.M., M.M., University of Michigan; Ph.D., Yale University. Former faculty of Eastman School of Music, Yale University.*

## LUCY STOLTZMAN

### Chamber Music

Violinist Lucy Stoltzman has performed at numerous chamber music festivals, including many summers at the Marlboro Festival and participation in the International Chamber Music Festival of Asolo (Italy), Settimane Musicali in Naples, the Newport Festival, and Chamber Music West. She has played with the Muir String Quartet, Cambridge Chamber Players, and in a trio that includes her husband, Richard Stoltzman, and pianist Richard Goode. Stoltzman has been acting associate concertmaster for the San Francisco Symphony and performed as a soloist with the Brandenburg Ensemble under Alexander Schneider. She premiered Keith Jarrett's *Suite for Solo Violin* and has also recorded Lou Harrison's *Suite for Violin, Piano, and Small Orchestra* with Jarrett.

*B.M., Curtis Institute; M.Ed., Antioch New England. Studies with Dorothy Delay, Jascha Brodsky, Arnold Steinhardt. Recordings on EMI, CRI, New World, RCA/BMG. Former faculty of University of California/Santa Cruz and Boston and Harvard universities.*

## RICHARD STOLTZMAN

### Clarinet

Clarinetist Richard Stoltzman has opened up new possibilities for the instrument, giving the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and becoming the first wind player to be awarded the Avery Fisher Prize in 1986. He has performed as soloist with more than one hundred orchestras, as a recitalist, chamber musician, and jazz artist. He has performed or recorded with Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King's Singers, George Shearing, Wayne Shorter, Mel Tormé, and Jeremy Wall of Spyro Gyra. He has commissioned and premiered dozens of new works for clarinet. For ten years Stoltzman was a participant in the Marlboro Festival, and subsequently became a founding member of the Tashi chamber music ensemble in 1973. Other chamber music performances and recordings include work with the Beaux Arts Trio and the Amadeus, Cleveland, Guarneri, Vermeer, Tokyo, Emerson, Muir, and Chilingirian string quartets. He has received Grammy awards for his recording of the Brahms sonatas with Richard Goode (1983) and the Beethoven, Brahms, and Mozart clarinet trios with Emanuel Ax and Yo-Yo Ma (1996). He received an Emmy Award for best performing arts video for his performance of the Copland clarinet concerto with Dudley Moore and Michael Tilson Thomas. His laserdisc/videocassette project 1791-1891-1991 includes a performance with Rafael Frühbeck de Burgos in Vienna's Konzerthaus of Mozart's clarinet concerto—200 years to the day after its premiere—along with Brahms's clarinet quintet and the premiere of Takemitsu's *Fantasma/Cantos*.

*B.M., Ohio State University; M.M., Yale University; studies with Kalmen Opperman at Columbia University. Recordings on RCA.*

## PETER STUMPF

### Cello

Peter Stumpf, associate principal cellist of the Philadelphia Orchestra, is also a dedicated chamber musician, a frequent participant at the Marlboro Music Festival who has toured with "Music from Marlboro." He has collaborated with Wolfgang Sawallisch in performances in Philadelphia, Saratoga, Carnegie Hall, and at the Concertgebouw in Amsterdam. As a member of the Casals Hall Ensemble he has toured Japan, and has toured in the U.S. with pianist Mitsuko Uchida in performances of the complete Mozart Trios. He has also performed in concert with the Emerson String Quartet and as a member of a prize-winning string quartet at the Evian String Quartet Competition, in France. An active recitalist, Stumpf has performed at the Phillips Collection in Washington, D.C., at Jordan Hall in Boston, and at the universities of Hartford and Delaware. In January 1999 he performed the complete works of Beethoven for cello and piano on the Philadelphia Chamber Music Society Series, where he is a resident artist. As a former member of Boston Musica Viva, he has explored extended techniques through performances of new music



that included microtonal compositions and numerous world premieres. Stumpf has appeared as soloist with numerous orchestras, including the BSO and Boston Philharmonic; at the Aspen Music Festival; and most recently with the National Repertory Orchestra and the Virginia Symphony. Peter Stumpf was awarded first prizes at the Washington International Competition, the Graham-Stahl Competition for Cello, and the Aspen Concerto Competition for Cello.

*B.M., The Curtis Institute; Artist Diploma, NEC.*

#### MELINDA SULLIVAN

##### Opera

Melinda Sullivan, dancer with Ken Pierce Baroque Dance Company, has been teaching and performing in Boston since 1982. She teaches body fundamentals and dance styles from Renaissance through 20th century, emphasizing social and theatrical forms. Ms. Sullivan also danced in modern works as a soloist with Beth Soll & Company from 1984 to 1995 and has travelled extensively to teach and perform.

*B.F.A., dance, Boston Conservatory. Ballet studies with Yasuko Tokumaga and Carol Ann Pastore. Modern Studies with Beth Soll, Susan Rose, Sally Lee. Alexander Technique with Liz Lurie. Also former faculty of Boston Conservatory and MIT. She has also taught workshops at Longy School of Music, Brandeis University, and Boston Ballet School.*

#### ROBERT PAUL SULLIVAN

##### Guitar, Chamber Music, Music Education, Interdisciplinary Studies

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the BSO and the Syracuse Symphony.

*Studies at NEC; Harvard University Summer School; Universidad de Cervera, Spain. Studies with Hibbard Perry, William Sykes, Alexander Bellow, Rey de la Torre, Oscar Ghiglia, Emilio Pujol, Barry Galbraith. Former faculty of University of Rhode Island, Syracuse University, and Clark University. Faculty of NEC Preparatory School and School of Continuing Education, College of the Holy Cross, and Anna Maria College.*

#### RICHARD SVOBODA\*

##### Bassoon

Richard Svoboda has been principal bassoonist of the BSO and a member of the Boston Symphony Chamber Players since 1989. He was previously principal bassoonist of the Jacksonville Symphony for 10 seasons. Svoboda has performed John Williams's *Five Sacred Trees* for bassoon and orchestra in Symphony Hall with the composer conducting. In 1995 he performed the Weber bassoon concerto with the BSO under the direction of Seiji Ozawa. He has also performed Haydn's *Sinfonia Concertante* with the BSO at home and on tour. In 1996 he was guest artist with the Boston Classical Orchestra, performing the Mozart bassoon concerto in Boston's historic Faneuil Hall. Svoboda has taught and given masterclasses in the United States, Great Britain, Japan, and Brazil. In addition to recording with the BSO, Svoboda can be heard on Boston Records performing the Mozart quintet for piano and winds with Peter Serkin, as well as on the soundtracks to *Schindler's List* and *Saving Private Ryan*.

*B.M.E. with high distinction, University of Nebraska. Studies with William Winstead, George Berry, Gary Echols. Former faculty of Symphony School of America (Wisc.) and Grand Teton Orchestral Seminar. Also current faculty of Tanglewood Music Center.*

#### DONALD SWANSON

##### Opera

Donald Swanson has been a makeup artist at the American Repertory Theatre, Hasty Pudding Theatricals, and the Huntington Theatre Co. He has also held makeup workshops for the Harvard-Radcliffe Drama Club and Tufts University.

*B.S., theater arts and education, Dickinson State University. Also faculty of Boston Conservatory.*

#### DONALD TEETERS

##### Organ

Donald Teeters has been music director and conductor of the Boston Cecilia since 1968. He has led the group in the first Boston performances with period instruments of works of Handel and Bach as well as concerts featuring contemporary Boston composers. He is the organist and choir master of the All Saints Parish in Brookline.

*B.M. with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederick Prausnitz. Studies at Berkshire Music Center on fellowship.*

#### MARCUS THOMPSON

##### Viola

Marcus Thompson has earned critical acclaim since his New York recital debut in 1968 as winner of the Young Concert Artists International Auditions. He has since performed as soloist with the Boston Pops, the Chicago Symphony Orchestra, the Cleveland Orchestra, the National Symphony, the Atlanta Symphony, the St. Louis Symphony, and the Philadelphia Orchestra. As a recitalist, he has appeared in series throughout the Americas, including New York's Carnegie Recital Hall and Metropolitan Museum, Boston's Isabella Stewart Gardner Museum, Minneapolis's Orchestra Hall, San Francisco's Herbst Theater, and Teatro Nacional in the Dominican Republic. An artist member of the Boston Chamber Music Society, he is a frequent guest of the Chamber Music Society of Lincoln Center, the Vermeer, Muir, Emerson, Orion, and Audubon string quartets, and chamber music festivals in Amsterdam, Dubrovnik, Marlboro, Santa Fe, Seattle, Sitka, Spoleto, and Vail.

*B.M., M.S., D.M.A., The Juilliard School. Violin studies with Louise Bebrand. Viola with Walter Trampler. Additional studies with Abraham Skernick, Michael Avsharian, and Ivan Galamian. Chamber music studies with the Juilliard, Amadeus, and Netherlands string quartets and Joseph Gingold. Recordings on Vox/Turnabout, Centaur, and with the Boston Chamber Music Society on Northeastern. Former faculty of the Juilliard School Pre-College Division, Oakwood College, Wesleyan University, Mount Holyoke College. Currently Robert R. Taylor Professor of Music and a Margaret MacVicar Faculty Fellow at MIT, where he is director of performance and chamber music studies.*

#### JOHN TYSON

##### Recorder, Historical Performance, Music Education

John Tyson has appeared as concerto soloist and recitalist in the U.S., Europe, South America, Japan, Taiwan, and Canada. Winner of the 1975 Erwin Bodky Competition and recipient of the Noah Greenberg Award, he has appeared with Boston Baroque, the Boston Classical Orchestra, Boston Camerata, and L'Ensemble Orchestral de Paris. Tyson is director of the Renaissance improvisational ensemble Renaissance, and has recorded with the Handel & Haydn Society under Christopher Hogwood. He is music director of the Court Dance Company of New York, and has directed numerous workshops in the U.S., France, Germany, and Italy.

*B.M., East Carolina University; M.M., NEC. Recorder with Frans Brüggem. Recordings on Erato, Harmonia Mundi, Sine Qua Non, Titanic, Ventadorn. Also faculty of Boston University and the Corso Internazionale di Musica Antica, Urbino, Italy.*

#### MASUKO USHIODA

##### Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto festivals. She was the first-prize winner of the 1956 Mainichi competition of Tokyo and the Tchaikovsky Competition in 1966. She was also a prize winner of the Queen Elisabeth International Music Competition in 1963.

*Graduate of Toho Gakuen School of Music, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikail Weiman at Leningrad Conservatory, Anna Ono in Japan. Recordings for Angel, Toshiba, Melodiya.*

## IRMA VALLECILLO

Chair, Collaborative Piano; Chair, Chamber Music

Pianist Irma Vallecillo has appeared in concert with some of the most distinguished artists of this century, including Richard Stoltzman, Julius Baker, Benny Goodman, David Shifrin, Nathaniel Rosen, Bethany Beardslee, and Benita Valente. She has performed across the U.S., Europe, and Japan at such halls and festivals as Carnegie Hall, the Kennedy Center, Ravinia Festival, Hollywood Bowl, Casals Festival, Chamber Music Society of Lincoln Center, Chamber Music Northwest, Schleswig-Holstein Festival, and Aspen Music Festival. She has appeared as soloist with the Los Angeles Philharmonic, Louisville Orchestra, Utah Symphony, and Casals Festival Orchestra, among others. Vallecillo's extensive repertoire spans every style from baroque to contemporary. She has premiered more than 30 works.

B.S., *The Juilliard School*; M.M., *University of Southern California*. *Studies with Adele Marcus, Angelica von Sauer, Joanna Graudan. Recordings on RCA, Louisville Orchestra, Moss Music, Delos, Desmar, Orion, Laurel, Avanti, Albany, Cambria. Former faculty of the Hart School, UCLA, Aspen Music Festival, Vassar College. Former artistic director of the Irving S. Gilmore Keyboard Festival. Director of the piano and chamber music programs of the Pacific Music Festival in Sapporo, Japan.*

## VALERIA VILKER-KUCHMENT\*

Violin

Valeria Vilker-Kuchment is a member of the BSO. She has appeared as recitalist, soloist, and chamber musician throughout the U.S., Russia, Poland, Germany, and Czechoslovakia. She has won prizes in several major competitions, including the International Violin Competition at Prague and the International Chamber Music Competition at Munich (first prize). Vilker-Kuchment was concertmistress of the Boston Philharmonic, the Harvard Chamber Orchestra, and Handel & Haydn Society Orchestra.

*Studies at Gnesiny State Musical Pedagogical Institute (Moscow), Moscow Conservatory. Violin with Yuri Yankelevich. Recordings on Melodiya, USSR, Sine Qua Non, Sonora. Boston. Former faculty of Moscow Conservatory. Also faculty of Longy School of Music and the Tanglewood Music Center.*

## JAY WADENPFUHL\*

Horn

Jay Wadenpfuhl joined the BSO in 1981. He has been a professional horn player since age 15, when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. He has been a member of the U.S. Army Band, the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Wadenpfuhl composes works for horn and has been a composer/lyricist of popular and jazz songs. He recorded two albums with the NFB Horn Quartet, one in memory of John Barrows, which includes his composition, *Tectonica*, for eight horns and percussion, and one with horn player Barry Tuckwell, which includes Gunther Schuller's *Five Pieces for Five Horns* and his own quartet *Textures*. He has toured Japan with the Michel LeGrand Jazz Orchestra and has toured and recorded with Chuck Mangione, appearing on *Live at the Hollywood Bowl* and *Tarantella*. In 1989 he performed the world premiere of McKinley's *Huntington Horn Concerto* with John Williams and the Boston Pops.

B.M., M.M., *University of Wisconsin/Madison*; doctoral studies at *North Texas State University. Studies with John Barrows, Philip Farkas. Recordings on Crystal, GunMar. Also faculty of Boston University.*

## KEISUKE WAKAO\*

Oboe

Keisuke Wakao is assistant principal oboe with the BSO. He has been principal oboe with the New World Symphony and substitute oboe with the New York Philharmonic. He was soloist with the Tokyo Symphony Orchestra with Joseph Robinson under Kazuyoshi Akiyama and chamber soloist with the New Japan Philharmonic under Seiji Ozawa. In 1990, he performed the Mozart oboe concerto under Michael Tilson Thomas in Europe. Wakao was a finalist in the Lucarelli International Oboe Competition.

*Diploma, Manhattan School of Music. Oboe with Joseph Robinson. Studies with Alfred Genovese, Ralph Gomberg at the Tanglewood Music Center. Studies with John Mack, Peter Bowman, and Eric Barr. Recordings on Denon. Also faculty of the Manhattan School of Music and Keisuke Wakao Oboe Camp, Tokyo.*

## ANGELA VANSTORY WARD

Opera, Vocal Coaching, Collaborative Piano

Angela Vanstory Ward has collaborated in recitals with many New England singers at the Isabella Stewart Gardner Museum, Fogg Art Museum, Brandeis University, French Library, and Jordan Hall at NEC. She has been assistant conductor at Central City Opera in Colorado and at Wolf Trap Opera in Vienna, Va. Currently, she is accompanist for Boston's Handel & Haydn Society and soprano soloist at Wellesley Hills Congregational Church.

B.A., *Lenoir-Rhyne College*; M.M. *with honors, NEC. Studies at Tanglewood Music Center. Former accompanist for Opera Company of Boston, Opera New England, and Children's Opera Program; former coach/accompanist, Boston University Opera Institute.*

## PATRICIA MARIA WEINMANN

Opera Workshop

An active freelance director, Patricia-Maria Weinmann has worked for Utah Opera, Boston University's Tanglewood Institute, Central City Opera, Boston Lyric Opera, Ashlawn-Highland Festival, Mississippi Grand Opera, and the Boston Classical Orchestra; recent engagements include *Cendrillon*, *Magic Flute*, *Die Fledermaus*, and *Xerxes* for Boston Conservatory, *Hansel and Gretel* for the Boston Aria Guild at Boston University's Tsai Center, *The Bear* for Boston Musical Theater, *Opera-mania* for Utah Opera, *H.M.S. Pinafore* for the Boston Academy of Music, and the premiere of Scott Wheeler's *Democracy* at the American Opera Project in New York. Weinmann will return to BU's Tanglewood Institute this summer and has been invited back to Salt Lake City to direct and present masterclasses for Utah Opera's apprentice program. She is scheduled to direct *L'Italiana in Algeri* for Boston Academy of Music in October 1999, and has recently been invited to serve as a guest lecturer/stage director for the University of Texas at San Angelo. In addition to her NEC affiliation, Weinmann is on the faculty and is codirector of the opera department at Boston Conservatory; she is also associate coordinator for the Technology and Culture Forum at MIT.

B.M., *SUNY/Stony Brook*; M.M., *Boston Conservatory. Also faculty of Boston Conservatory.*



## DAVID WELLS

Violoncello, Chamber Music

Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. A former member of the Manhattan Trio, he has also toured with the Hartt String Quartet, the Columbia Concert Trio, and the Hartt Trio. He is founder and artistic director of the Yellow Barn Music School and Festival in Vermont. Among his students have been winners of such awards as the Concert Artists Guild Award, Young Concert Artists, Washington International, Coleman, and other competitions, and the Naumburg Chamber Music Award. Wells is a former faculty member of the Manhattan School of Music, where he was head of the chamber music department. He has also served on the faculties of Princeton University, Westminster Choir College, and Windham College. He is currently on the faculty of the Hartt School, where he has cochaired the string department.

*B.M., M.M., Manhattan School of Music. Cello with Diran Alexanian; chamber music with Lillian Fuchs, Rachmael Weinstock, Hugo Kortschalk. Recordings on CRI, Opus One, Serenus, Leonarda.*

## CHESTER W. WILLIAMS

Dean Emeritus, Special Assistant to the President

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as NEC's president. He was again dean from 1967 to 1976, when he was named dean emeritus and director of summer school, a post he held until 1978. Williams has also been conductor of the Harvard Musical Association Orchestra since 1953. He is the author of *Indeed, Music: My Years at NEC*.

*A.B., Oberlin College; A.M., Harvard University; hon. D.Mus., NEC. Pi Kappa Lambda. Former faculty of Grinnell College, Cornell College (Iowa).*

## LAWRENCE WOLFE\*

Double Bass

Lawrence Wolfe is assistant principal bass of the BSO and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall and Jordan Hall and with the BSO and Boston Pops. His album, *Lawrence Wolfe, Double Bass*, is on Titanic Records. He has conducted Collage New Music and is music director of the Boston Radio Orchestra.

*B.M., NEC. Studies at Tanglewood Music Center (1970 Albert Spalding Prize recipient). Double bass with William Curtis, Leslie Martin, Gary Karr. Also faculty of Boston University.*

## WILLIAM WRZESIEN

Chair, Woodwinds; Clarinet, Chamber Music

William Wrzesien is principal clarinetist of the Boston Ballet Orchestra and the Boston Lyric Opera Orchestra. A founding member of the Boston Music Viva Contemporary Music Ensemble, he has performed as a soloist and chamber music player at major concert venues and festivals, including Tanglewood, Marlboro, Lincoln Center, Kennedy Center, the Library of Congress, the Arnold Schoenberg Institute at USC, ISCM World Music Days, Jeunesses Musicales Berlin, Brucknerfest, Edinburgh, and Holland Festivals. He has served as principal clarinetist with the Handel & Haydn Society, the Opera Company of Boston Orchestra, the Boston Classical Orchestra, and the Boston Pops Esplanade Orchestra. He has appeared as guest artist with the Naumburg Award-winning Lydian String Quartet and Emmanuel Wind Quintet ensembles, as well as with the Boston Symphony Chamber Players and Collage New Music Ensemble.

*B.M. in music education, M.M. and A.D. in clarinet performance, NEC. Fellow, Tanglewood Music Center. Clarinet with Rosario Mazzeo. Recordings on Delos, Deutsche Grammophon, CRI, Nonesuch, Northeastern, Neuma, and Musical Heritage. Former faculty of Boston Conservatory, University of Massachusetts/Lowell, and Longy School of Music.*

## DANIEL WYNEKEN

Opera

Daniel Wyneken teaches diction at Boston Conservatory and for NEC's School of Continuing Education. He is music director of the SCE Opera Studio, a freelance vocal coach and pianist, assistant conductor at Central City Opera, and organist/choir director at Bethlehem Lutheran Church, Roslindale. Formerly he was director of management and personnel and music coordinator at the Massachusetts Council on the Arts and Humanities.

*B.M., with honors, California State University; M.M., NEC. Studies with Leonard Shure and Thomas Gentry.*

## DOUGLAS YEO\*

Bass Trombone

Bass trombonist Douglas Yeo joined the BSO in 1985 after four years with the Baltimore Symphony, and has been a soloist with both those orchestras as well as the Boston Pops. He has published extensively on trombone and brass playing, recently coauthoring *Mastering the Trombone* with Edward Kleinhammer. Yeo's many arrangements have been published by G. Schirmer, Southern, and International. He maintains an award-winning Web site, <www.yeodoug.com>, and is, as well, an accomplished serpentist. His two solo recordings, *Proclamation* (with Great Britain's Black Dyke Mills Band) and *Take 1* have received critical acclaim.

*B.M., cum laude, Wheaton Conservatory; M.A., New York University. Studies with Edward Kleinhammer, Keith Brown. Recordings on Doyen, Die letzte Posaune, Boston Brass. Former faculty of Peabody Conservatory and Catholic University of America. Current faculty of Boston University.*

## YANG YONG

Music Theory

Yang Yong's music has been performed throughout the world by the Barcelona Symphony Orchestra, San Jose Symphony, Dnipropetrovsk Symphony Orchestra, China Radio Symphony Orchestra, ISCM World Music Days, Pittsburgh New Music Ensemble, Alea III, Lydian String Quartet, and Sydney Alpha Ensemble, among others. He has received composition grants and commissions from the NEA, San Jose Symphony, Alea III, Pittsburgh New Music Ensemble, and Chinese Opera & Ballet House. Yong's compositions have received awards including two ASCAP Special Awards and first prizes for the 1995 International Award for Musical Composition Ciutat de Tarragona in Spain, the 1992 Valentino Bucchi Prize in Rome, the 1991 Washington International Composition Competition, and the 1991 Alea III International Composition Competition, among others. His music is published by Premio Valentino Bucchi in Italy.

*B.A., composition, M.A., theory, Central Conservatory of Music, Beijing; M.A., composition, University of Pittsburgh; Ph.D., composition, Brandeis University. Former faculty of Central Conservatory of Music, Beijing.*

## EDWARD ZAMBARA

Voice

Edward Zambara's students have gone on to perform in the major opera houses of Europe and the U.S. Zambara is artist-in-residence, vocal coach, and board member at the Franz Schubert Institute in Baden-bei-Wien, Austria. He has judged district and regional Metropolitan Opera Auditions and has taught in the Met's Young Artists program.

*M.M., NEC. Voice with Elma Igelman, William L. Whitney, Frederic Jagel, and Marie Sundelius; opera with Boris Goldovsky, Sarah Caldwell; lieder with Felix Wolfes, Frederic Popper, and in Vienna, Austria, with Jörg Demus, Eric Werba. Former faculty of the Curtis Institute, The Juilliard School, School of Music at the University of Oregon; former chair of voice at the University of Tennessee and at the St. Louis Conservatory of Music, where he held an endowed chair. Also faculty of Music Academy of the West; guest faculty of Chicago Lyric Opera Center for Young Artists, Canadian Opera Center (Toronto).*

#### BENJAMIN ZANDER

##### Chamber Music, Music Education, Conductor

Founder/conductor, Boston Philharmonic Orchestra. Conductor of NEC Youth Philharmonic Orchestra since 1972. Regularly conducts the NEC orchestras. Artistic director of the NEC at Walnut Hill School for the Performing Arts. Regular guest conductor of the Philharmonia Orchestra, London. Recordings for Carlton and Telarc. Currently recording complete Beethoven cycle with the Philharmonia for Telarc. Speaker on leadership to organizations and corporations worldwide. Recipient of Crystal Award at the World Economic Forum in Davos in recognition of his contribution, through culture and the arts, to global understanding and peace. Featured in a one-hour BBC TV documentary, four PBS TV documentaries, and on "Nightline" and "60 Minutes." Coauthored a book on leadership published by Harvard Business School Press.

*B.A., London University; diplomas from Accademia Chigiana (Siena), and Hochschule für Musik (Köln). Cello with Gaspar Cassadó.*

#### PATRICIA ZANDER

##### Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan, and Korea and has recorded with cellist Yo-Yo Ma.

*A.R.C.M., L.R.A.M., Royal College of Music, London. French government scholarship for study with Vlado Perlemuter and Nadia Boulanger. Former faculty of Harvard University.*

#### GERALD ZARITZKY

##### Theoretical Studies

Gerald Zaritzky has presented lecture-demonstrations on classical and contemporary Schenkerian hearing and performance. He is past president of the New England Conference of Music Theorists and is studying history and methods of music analysis. Zaritzky is former managing editor of *Sonus, a Journal of Global Musical Possibilities*.

*B.S., MIT; M.M., NEC. Theory with Ernst Oster, Robert Cogan. Woodrow Wilson Foundation Fellowship. Former faculty and chair, NEC Preparatory School and School of Continuing Education music theory program. Former acting chair, NEC graduate theoretical studies department. Visiting faculty, Longy School of Music.*

#### NORMAN M.E. ZOCHER

##### Improvisation and Jazz Studies

Jazz guitarist and composer Norman Zocher has performed with his trio in clubs both in Boston—the Willow and Ryles—and in Manhattan—Brownie's and the Underground. He has also played with the Jazz Composers Alliance Orchestra and the Jamaica Plain Symphony Orchestra and recorded with the Paul Bley Duo. He performed the world premiere of *Lifeline* by Muhal Richard Abrams at the Banff Centre for the Arts. Recently he recorded the score for the PBS special "No Vote, No Voice" and for WCVB's "To Hull and Back."

*B.M., M.M., NEC. Studies at Banff Centre for the Arts Jazz Workshop. Studies with Mick Goodrick, Cecil McBee, Hankus Netsky, Dave Holland, Bob Moses, Paul Bley, George Garzone, Tom McKinley. Recordings on Urban Campfire, Another World, Wet Orange. Faculty of Berklee College of Music, Longy School of Music.*

#### JACQUES ZOON\*

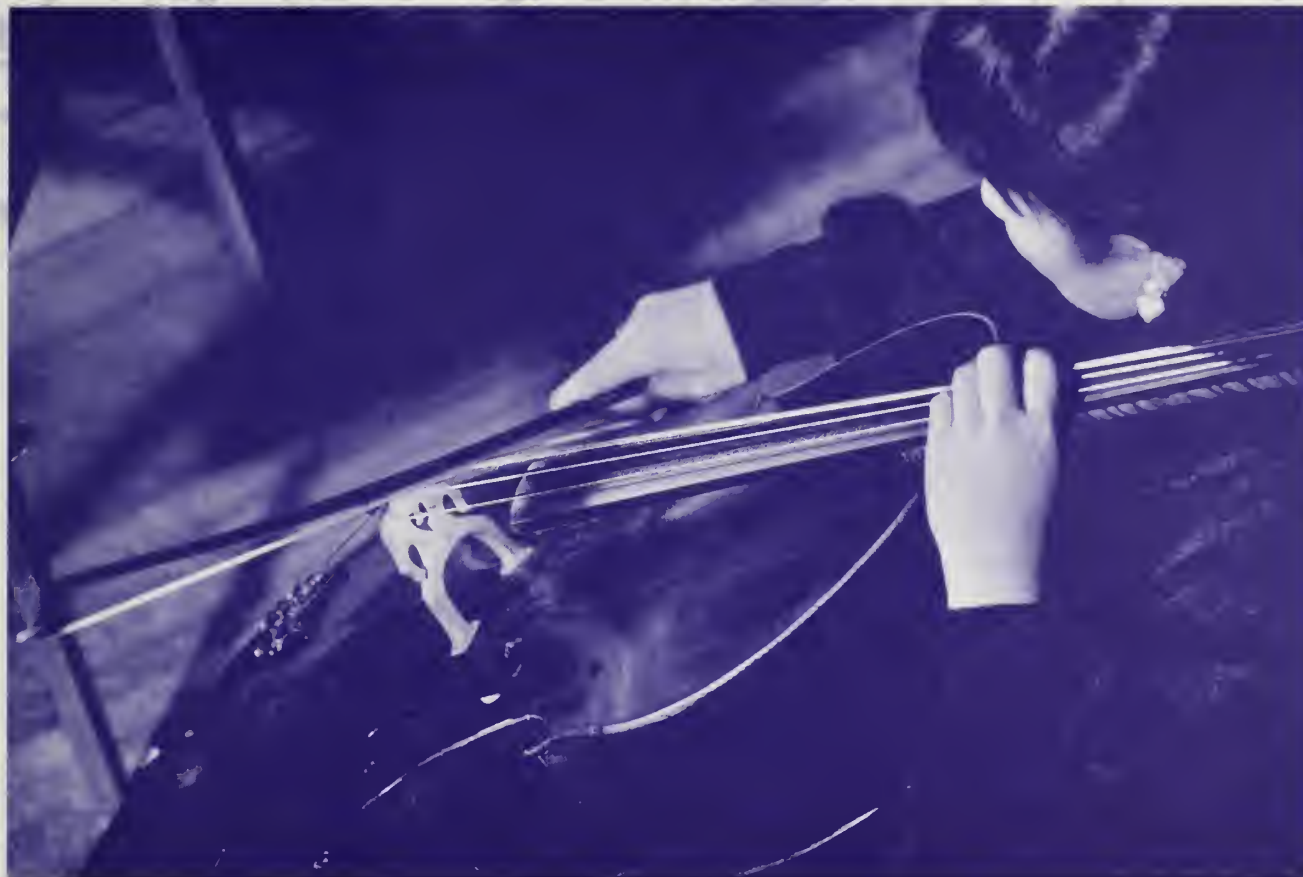
##### Flute

A native of Holland, Jacques Zoon joined the BSO as principal flute in 1997. Zoon was principal flute of Amsterdam's Royal Concertgebouw Orchestra from 1988 to 1994 and performed with the Chamber Orchestra of Europe as of 1989. He has also been principal flute with the Berlin Philharmonic, London Symphony, Hague Philharmonic, and Amsterdam Philharmonic. He has appeared as a soloist with orchestras throughout Europe. As a chamber musician, he was a member of the Netherlands Wind Ensemble, Idomeneo, and Per Musica. Zoon is the recipient of several prizes, including the special jury prize at the 1987 Jean-Pierre Rampal Flute Competition. He has an active interest in the technical aspects of the flute and has published his findings on making mechanical improvements to the instrument.

*Artist Degree, Sweelinck Conservatory; continuing studies at the Banff School of Fine Arts. Studies with Koos Verbeul, Harrie Starreveld. Former faculty of University of Indiana/Bloomington.*



# STUDENT SERVICES PERSONNEL



LEIKFELT

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Founded 1867

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*Edited by Ellen Bender, Jennifer Carey Hunter, Rob Schmieder*

*Design by Jennifer Ledig*

*June 1999*



# ACADEMIC CALENDAR

## FALL SEMESTER 1999

Residence Hall opens for new students	Saturday, August 28
International student orientation	Sunday, August 29
New student orientation	Monday, August 30
Master's Music Theory competency examination	Tuesday, August 31
Registration for new students	Friday, September 3
Labor Day holiday	Monday, September 6
First day of instruction at NEC <i>First day of instruction at Tufts</i>	Tuesday, September 7
Special student application	Tuesday, September 7–
Late registration for returning students	Friday, September 17
Time period to add or drop courses	Wednesday, September 8– Friday, September 17
First day to withdraw from courses	Monday, September 20
Special student registration	
Master's Music History comprehensive examination	Tuesday, September 28
Columbus Day holiday	Monday, October 11
Advising and registration for spring semester	Tuesday, October 12– Wednesday, November 24
Intent to graduate deadline for December '99 graduates	Wednesday, November 24
Thanksgiving holiday	Thursday, November 25– Sunday, November 28
Last day to withdraw from courses <i>Last day of instruction at Tufts</i>	Thursday, December 2 Friday, December 10
Last day of instruction at NEC	Thursday, December 16
Reading Day	Friday, December 17
Final examination period	Monday, December 20– Wednesday, December 22
Residence Hall closes at noon <i>Tufts Winter Recess</i>	Thursday, December 23 Friday, December 24– Wednesday, January 19

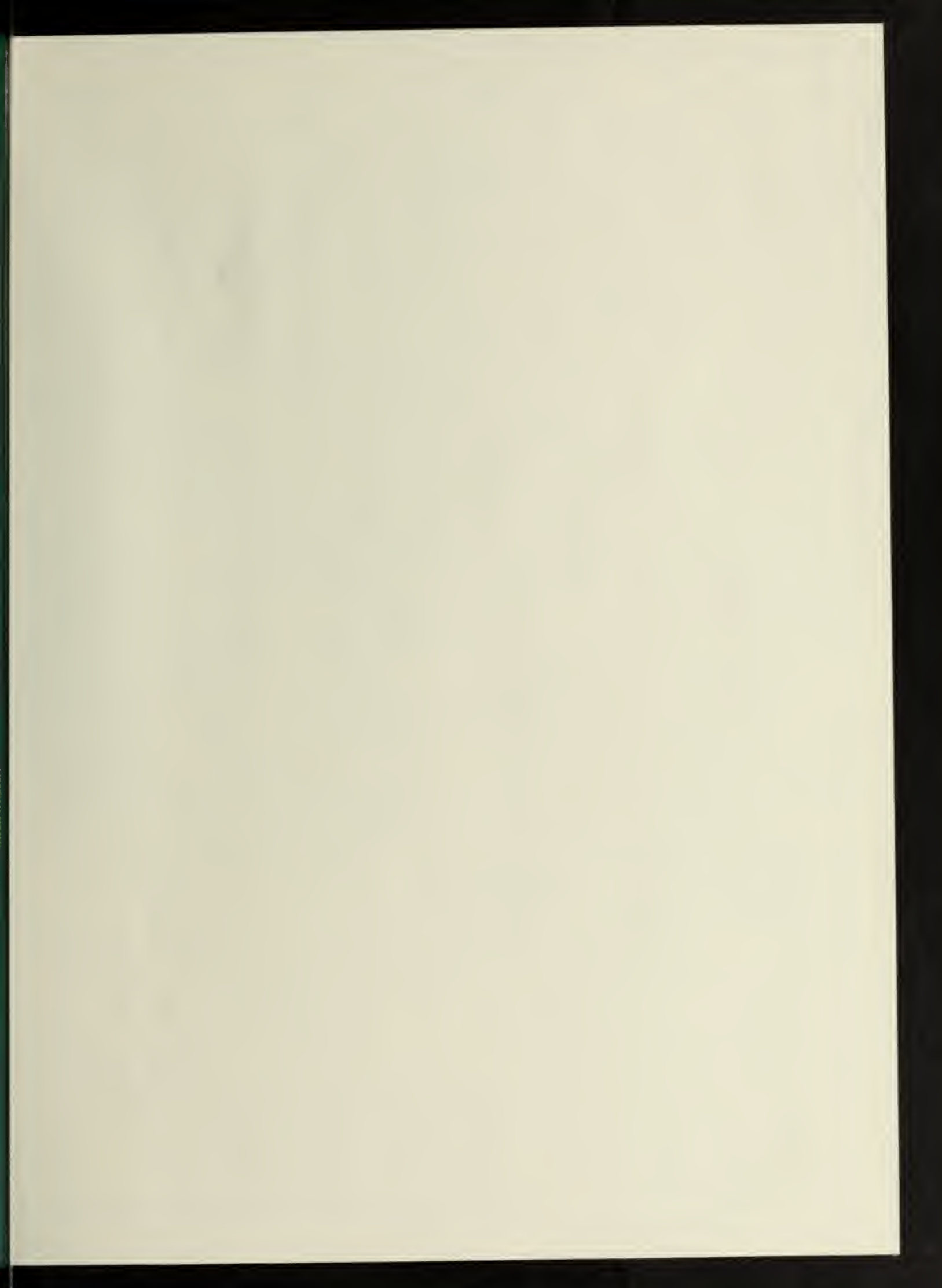
## SPRING SEMESTER 2000

Residence Hall opens at noon	Saturday, January 8
First day of instruction at NEC	Monday, January 10
Special student application	Monday, January 10–
Late registration for returning students	Friday, January 21
Master's Music Theory competency examination	Tuesday, January 11
Time period to add or drop courses	Wednesday, January 12– Friday, January 21
Martin Luther King Day holiday	Monday, January 17
<i>First day of instruction at Tufts</i>	Wednesday, January 19
First day to withdraw from courses	Monday, January 24
Special student registration	
Master's Music History comprehensive examination	Tuesday, February 1
Presidents' Day holiday	Monday, February 21
Festival Week: classes Monday only rehearsals and Festival events Tuesday–Thursday	Monday, March 6– Thursday, March 9
NEC Spring Vacation	Friday, March 10– Sunday, March 19
<i>Tufts Spring Recess</i>	Saturday, March 18– Sunday, March 26
Advising and registration for fall semester	Monday, March 27– Monday, May 1
Intent to graduate deadline for May '00 graduates	Tuesday, March 28
Master's Music History comprehensive examination <i>eligible graduating students only</i>	Tuesday, April 4
Last day to withdraw from classes <i>Last day of instruction at Tufts</i>	Friday, April 14 Monday, May 1
Last day of instruction at NEC	Wednesday, May 3
Reading Day	Thursday, May 4
Final examination period	Friday, May 5– Monday, May 8
Pre-promotional period	Tuesday, May 9– Thursday, May 11
Promotional evaluations	Friday, May 12– Thursday, May 18
Commencement concert rehearsals Commencement Concert	Saturday, May 20
<i>Tufts Commencement</i>	Sunday, May 21, 9:15 AM
Commencement	Sunday, May 21, 3:00 PM
Residence Hall closes at noon	Monday, May 22



NICK WHEELER





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